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ABSTRACT

This document features a curriculum guide for the development of K-6 theater course outlines. The guide establishes three major goals for drama/theatre education and the concepts pertinent to each goal. The objectives relevant to each concept are identified and stated in behavioral terms. For each objective, student experiences pertinent to that objective are described. The progression of the guide is from goal to concept to objective to experience. Objectives and appropriate experiences are suggested for kindergarten, grades one and two, grades three and four, and grades five and six. The appendices include a glossary of terms used in drama/theater; a discussion of the theater events in the global community; sample course outlines for grades three and six; the names of the members of the writing team; drama tests for grades three and six; teacher evaluation sheets for grades three and six and student self-evaluation sheets for the same grades. A detailed description of the process involved in the development of this curriculum guide also is included. (DB)

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THE ARIZONA STATE UNIVERSITY K-6 DRAMA THEATRE CURRICULUM GUIDE

(A PROJECT OF THE RESEARCH PROGRAM AT THE UNIVERSITY OF ILLINOIS SITE OF THE NATIONAL ARTS EDUCATION RESEARCH CENTER)

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FOREWORD

We are pleased to present this publication to the drama/theatre education community.

It was a project of the drama/theatre component of the research program at the National Arts Education Research Center, University of Illinois site. The project was carried on under a subcontract negotiated by the Center with Arizona State University.

We are grateful to Burnet Hobgood, Professor of Theatre, University of Illinois at Urbana-Champaign for his important contribution of the goals for drama/theatre education and to Lin Wright, Professor of Theatre at Arizona State University who served as Project Director from January 1989 to August 1990.

Charles Leonhard, Director of Research
Jack McKenzie, Director for Management

PREFACE

This publication consists of two major sections:

Section one, Description of the Project, presents in detail the process involved in the development of The Guide. It was written by Johnny Saldana, Associate Professor of Theatre at Arizona State University.

Section two, The Curriculum Guide, was prepared by a team of drama/theatre specialists under the supervision of Lin Wright, Professor of Theatre at Arizona State University. This section begins with a description of the rationale underlying the development of the Guide and proceeds to establish three major goals for drama/theatre education and concepts pertinent to each goal.

Objectives relevant to each concept are stated in behavioral terms. For each objective student experiences pertinent to and productive of that objective are described.

Thus, the progression is from goal to concept to objective to experience.

Objectives and appropriate experiences are suggested for kindergarten, grades one and two, grades three and four and grades five and six.

The Appendices include a glossary of terms used in drama/theatre; a discussion of the theatre events in the global community; sample course outlines for grades three and six; the names of the members of the writing team; drama tests for grades three and six; teacher evaluation sheets for grades three and six and student self-evaluation sheets for the same grades.

Table of Contents

Section One

Part one - Description of the Project p. 1
Part two - Evaluation of the Project p. 7

Section Two

Theatre - K-6 Curriculum Guide

Grades - K-3
Goal I p. 1
Goal II p. 10

Grades - 3-6
Goal I p. 20
Goal II p. 32
Goal III p. 47

Appendices

A. Glossary p. 51
B. The Theatre Event in the Global Community p. 56
C. Sample Course Outlines
(1) Grade Three p. 67
(2) Grade Six p. 77
D. The Writing Team p. 90
E. (1) Drama Test - Grade Three p. 91
(2) Teacher Evaluation - Grade Three p. 99
(3) Student Self-Evaluation - Grade Three p. 104
(4) Drama Test - Grade Six p. 105
(5) Teacher Evaluation - Grade Six p. 113
(6) Student Self-Evaluation - Grade Six p. 118

THE ARIZONA STATE UNIVERSITY
K-6 DRAMA THEATRE
CURRICULUM GUIDE

A PROJECT OF THE RESEARCH PROGRAM AT THE
UNIVERSITY OF ILLINOIS SITE OF THE
NATIONAL ARTS EDUCATION RESEARCH CENTER

SECTION ONE

Prepared by Johnny Saldana, Associate Professor

PART ONE - DESCRIPTION OF THE PROJECT

Introduction

In fall 1987 the National Endowment for the Arts and United States Office of Education funded an arts research project at the University of Illinois at Urbana-Champaign: The National Arts Education Research Center (refered to hereafter as NAERC). Although NAERC was exploring the development of a K-12 drama/theatre curriculum, Charles Leonhard, NAERC Director of Research, separated the elementary and secondary components of the project in spring 1989.

Scottsdale, a suburb of the Phoenix valley area, was one of the original research sites for the Illinois project. Arizona State University (ASU) theatre for youth faculty were asked to serve as consultants by the Scottsdale Fine Arts Coordinator to assist with the implementation of several projects and programs. ASU's reputation as a national leader in the field of drama and theatre for youth research, coupled with Scottsdale's proximity, made the Arizona site a logical base for investigating a K-6 curriculum.

ASU was awarded a subcontract in fall 1989 to complete the development of a K-6 Drama/Theatre Curriculum Guide and implement a pilot project for its application and testing. Dr. Lin Wright, Chair of ASU's Department of Theatre, was designated as Project Director.

Goals of the Project

The primary goals of the ASU component of the NAERC project included:

1. the development of a K-6 Drama/Theatre Curriculum Guide
2. the development of a model for in-service workshops with elementary school teachers to increase the likelihood of implementation of the curriculum guide
3. the development of assessment instruments to evaluate the participant's work.

Research Sites

To insure that an ethnic diversity of students would be represented in the project, selected cities and school districts in the Phoenix valley area were targeted for participation. The sites were selected through an open application process and the following schools were chosen:

Hopi Elementary, Scottsdale (predominantly Anglo, middle to upper-class)
Holdeman Elementary, Tempe (40% minority with concentrations of Black, Hispanic and Asian youth, lower to middle-class)
Julian School, Phoenix (90% minority with a concentration of Black youth, lower to middle-class, "inner city")
King Elementary, Phoenix (90% minority with a concentration of Black youth, lower to middle-class, "inner city")
Lehi Elementary, Mesa (25% minority with a concentration of Native American youth, lower to middle-class)

Students from these schools were used as subjects, and selected faculty were used as participants in the teacher-training component of the study.

The K-6 Drama/Theatre Curriculum Guide

In January 1989, ASU hosted a gathering of the primary Illinois NAERC directors and professionals in the field of drama with children. At that meeting, a first draft of a drama/theatre curriculum guide for grades three and six was developed (along with curriculum for the secondary levels). Over the course of a year and a half, the curriculum guide went through multiple revisions and drafts based on solicited input from recognized experts in the field of drama/theatre with youth, and elementary classroom teachers.

Three major goals frame the final document in specific descriptive phrases for two grade ranges:

<u>Grades K-3</u>

I. To create dramatic improvisation, or to orally interpret scripts through artistic collaboration.
II. To actively participate in the classroom drama or theatre event and form aesthetic judgements through perception, response, analysis, interpretation and evaluation.

(continued)

Grades 3-6

I. To create dramatic improvisations, theatre, or orally interpret scripts through artistic collaboration.
II. To actively participate in the classroom drama or theatre event and to form aesthetic judgements through perception, response, analysis, interpretation and evaluation.
III. To perceive and respond to theatre from many cultures.

The Grades K-3 objectives are divided into two subgroups: K-1 and 2-3. Grades 3-6 are also divided into two subgroups: 3-4 and 5-6. The column format of the guide displays the two subgroups' specific exit skills next to each other, allowing the teacher or specialist to compare their levels of difficulty. For example:

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, THEATRE, OR ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

Concept: D. Design elements for setting, lighting and costumes must support the actors and communicate to the audience.

Given a stimulus of an improvisation, a story, poem or play,

The students will:

Grades 3-4	Grades 5-6
1. Imagine an appropriate environment by:	1. Imagine an appropriate environment by:
a. describing the imaginary time of the dramatic activity and comparing it to real time.	a. determining, analyzing and using in playwriting the imaginary time and space of the event as it can be recreated in real time and space.
b. identifying and describing the mood (light and sound) of the dramatic activity.	b. determining and describing (or drawing) the visual elements (e.g., colors, shapes and lines) that represent and communicate the meaning and mood of the imagined environment.

The curriculum guide is prefaced with a rationale for the subject in the schools, and a brief discussion of the various learning approaches to dramatic activity. Appendices include a glossary of drama/theatre terms; an essay that compares theatrical elements (e.g., origins, acting, scenic effects) inherent in five distinctive forms of performance; sample course outlines for drama in grades three and six; contributors to the development of the guide; and sample testing instruments for teacher and student assessment.

Even though the goals of the initial drafts of the curriculum guides combined the terms "drama" and "theatre" into "drama/theatre," the concepts and objectives showed a distinct separation of the two art forms. The final draft, however, actively promotes synthesis between the two forms and encourages the teacher and student to examine the interdisciplinary aspects of informal drama process and formal theatre product.

Finally, current educational thought has stressed the need for teaching students global awareness and the acceptance of cultural diversity in our society. The goals and objectives of the curriculum guide embrace these two principles by exploring historic, ethnic and cultural forms of literature and theatre production (e.g., ancient Greek theatre, native dance and ritual, world folklore).

Summer Drama Workshop

A three-week drama workshop was conducted at ASU June 12-30, 1989 to acquaint thirty public school teachers (which included one principal and two fine arts coordinators) from the above sites with the curriculum, and to train them in basic methods of teaching drama. These teachers received three hours of graduate level college credit and an honorarium for their participation.

Primary workshop instructors included Barbara Salisbury Wills, former professor of drama at the University of Texas at Austin, and Project Director Wright. Additional teaching staff included theatre professors and graduate students from ASU. Four graduate students served as Resource Consultants.

The course consisted of "theoretical and practical experience in developing drama units and lesson plans as well as practical experiences in presenting drama activities and in preparing students to attend theatre events." The following syllabus excerpt clarifies the objectives for the workshop:

> Goal: To field test the NAERC K-6 Drama/Theatre Curriculum Guide

Objectives:

1. Learn the theoretical basis of the curriculum.
2. Develop a comfort level with classroom drama activities.
3. Perceive value of pre and post activities for children attending the theatre.
4. Critique the NAERC K-6 Drama/Theatre Curriculum Guide and classroom tests.
5. Using the NAERC Curriculum Guide, develop a drama/theatre curriculum for your school.
6. Create drama lesson plans for your classroom.
7. Practice some typical classroom drama teaching methodology while testing 1 or 2 of your lesson plans with teachers from similar grade levels.
8. Have some fun making and seeing drama. . . .

Workshop content consisted of teacher participation in critiquing and revising the drama/theatre curriculum, writing drama lesson plans and conducting them with peers, attending two theatre for youth productions with pre- and post-show activities, and participating in drama activities such as design, movement, pantomime, improvisation, playwriting, storytelling, and choral reading.

Workshop leader Salisbury Wills acknowledged that most of the participants would have no previous training in theatre. In a June 1990 post-project interview, she commented that:

> The teachers were learning about the art form for themselves, and then translating that into what they might be using for children. . . . I wanted them to have some degree of confidence . . . to go into their classrooms and actually do some of the things we had done, and do it with a degree of success so that they could come back and do some more things.

Wright also encouraged the teachers to bring current texts used in their classroom teaching so that lessons could be developed based on their academic curriculum. She stated in a June 1990 post-project interview:

> All the way through, the major goal was to teach drama as drama . . . not to use the drama to teach the curriculum, but to use the regular curriculum materials for the drama to be about. . . . The teaching would be specifically to theatre concepts.

Equipped with an introduction to conducting dramatic activities in the elementary classroom, these teachers would test their training in their own classrooms.

Graduate Student Interns

Five graduate students in theatre with an emphasis in creative drama and theatre for youth served as interns for the project. These ASU students served in various capacities, and were both liaisons to and consultants for the elementary school teachers. These interns also had the most frequent contact and participation/observation time with the teachers.

The interns were required to keep a written observation journal which documented the minutes of meetings, lessons conducted by both the interns and school teachers, overall perceptions and observations of the teachers' and students' responses to the drama, and miscellaneous notes and commentaries. These journals were submitted at the end of the project to the final evaluator who transcribed and catalogued the notes in summative form for analysis. Since specific outcomes were to be evaluated, interviews were also conducted with the interns at the end of the project.

Assessment Instruments

Standard data gathering methodologies such as interviews, journals and questionnaires were expected to provide adequate teacher assessment of the project. But instrumentation for assessing children's work in drama is lacking in the field. One component of this study attempted to test children's perceptions and content knowledge of drama empirically with rating scales and multiple choice tests. An instrument for teacher evaluation of children's work was also developed.

Dr. Wright administered a written questionnaire to the elementary school teacher participants in June 1989. After the workshop and a year's involvement with the project, the same questionnaire was administered to the teachers in May 1990. Both tests included questions to assess the participants' perceptions of drama and theatre, to identify types and frequencies of dramatic activity in their classrooms, and to determine dramatic activities both accessible and difficult for them. The final evaluator interviewed seven teacher participants to gather more data in-depth.

Drama Workbooks

One set of documents that emerged from the project was a series of "workbooks" for children. Although many printed resources are available for teachers to assist them in conducting drama, practically no materials exist for elementary student readers. Ted Cougle, drama specialist and

coordinator in North Carolina, has long advocated the need for textbooks in drama designed for children. The teachers involved with this project, accustomed to teaching academic material through texts, were also in need of more structure as the semester progressed.

Towards the end of the project, Dr. Wright and several ASU graduate theatre students developed a series of written materials in a workbook format for the participating classrooms. Creating these materials was not one of the goals of the project, but it was a beneficial outcome that met an unanticipated need. Contents of the workbooks are designed to help meet objectives listed for their target grade levels.

Part Two--Evaluation of the Project

Evaluation of the Curriculum Guide

The resulting curriculum guide is a significant contribution to the field. Its unique format, scope and sequence allow much flexibility for determining the most appropriate entry level for a classroom, regardless of grade. Thoroughly revised, researched and evaluated by both professionals and non-specialists, this document serves as a excellent model. To the final evaluator's knowledge, no other curriculum in drama/theatre includes as much detail and accessibility.

Utilization of the spiral and column formats for the final draft make readability of the document easy for elementary teachers and specialists. Careful attention to the correlation of exit skills on a grade-by-grade basis demonstrates a methodical and well-planned scope and sequence (noticeably absent from earlier drafts of the curriculum). The overlapping of exit skills between grade subgroups (K-1 and 2-3; 3-4 and 5-6) allows the teacher to determine the most appropriate choices of content and tasks for his or her classroom. The detailed descriptions of goals, concepts, objectives and exit skills provide not only specific recommendations for dramatic activities, but a clarification of the author's philosophical foundation and approach to drama and theatre.

To the writer's knowledge, no other curriculum guide in the field is as focused. Most curricula in drama tend to be "generic"--outlined to accomodate the inclusion of traditional and universal subject matter content, open to flexible but loose interpretation by the user. But Wright's curriculum is based on two specific assumptions, as she states in the guide:

> First is that children will learn about theatre by making and attending theatre. The second is that the most appropriate method for young children to make theatre is through improvisation . . . a powerful process through which children can learn from the metaphors created. . . .

This foundation, combined with the interactive approach between drama and theatre and the examination of the art from global and historic points of view, make this a a unique work in drama curriculum development.

The writer can also attest to the exhaustive revisions and consultation undertaken for the guide. Contributors to the writing and evaluation of the drafts include over eighty notable experts in the field, graduate college students and elementary classroom teachers. The participants' implementation of the dramatic activities with their children provided substantial field testing of the curriculum content. The project director is to be commended for the in-depth solicitation of response and continuous development and refinement of the document.

Also noteworthy in the final document is the guide's Appendix B: "The Theatre Event in the Global Community," a comparative overview of five distinctive forms of performance, ranging from classical Asian theatre to the art of storytelling. This appendix assists the reader in relating classroom drama practice with formal theatre presentation, and shows how the origins of theatre are rooted in ceremony, ritual and the human need to express and create.

One appendix in the guide (which has not been field tested) is a "Sample Course Outline" for grades three and six. These outlines provide the user with a recommended sequence of activities to conduct with a class. The activities are based on the curriculum's objectives and illustrative examples of two playing methodologies (linear and holistic) are provided. These outlines provide guidance for specialists and non-specialists in developing a systematic approach to teaching drama--a construct missing from most curriculum guides. This appendix may also give the novice a sense of structure (i.e., security) when teaching the complex art of drama.

Originally, the Project Director envisioned the document used by the elementary classroom teacher. As the project progressed, however, it became clear that the teacher participants found the early draft too complex and irrelevant for their immediate purpose. Even though the participants gave feedback on an early draft and contributed to the document itself, a sense of "ownership" did not occur. Most teachers mentioned that a lack of time to peruse the curriculum guide was the primary reason for not utilizing it.

The target audience of the final curriculum guide are drama/theatre and fine arts specialists, and those at the teaching or administrative level with a working knowledge of drama/theatre. These specialists can assist teachers, the school or district with the planning of curriculum and specific lessons to suit their individual needs. The document is a guide, and its proposed content serves as a blueprint for others to design and build their own drama/theatre curriculum. The focus of the guide remains on drama as an art form. To include its application as a teaching methodology for other academic material would negate the curriculum's purpose. Again, specialists and individual teachers would be better equipped to implement this approach to meet their own needs.

The Summer Drama Workshop

Participants agreed that the three-week workshop and the quality of its master teachers were major contributors to their implementation of drama in their classrooms. The workshop leader wisely approached the content not only to enable teachers to use drama, but also to learn about the art form itself. The spectrum of content gave teachers an effective global view of creative drama and theatre for youth.

Participants shared that demonstrations with children were desired at the workshop to enable them to see an expert for modeling. Several participants commented that writing curriculum and lesson plans was tedious and proved inapplicable to their on-site work. From assessment of teacher problems in conducting drama, the final evaluator recommends that in-service workshops such as these include a unit on "frequent difficulties" (and their solutions) with drama in the elementary classroom, and a unit on traits and skills of the teacher that lead to effective drama (e.g., flexibility, classroom control, organization and management).

A discussion and demonstration of drama as an art form and drama as a teaching methodology would help clarify philosophical foundations for teachers. Finally, a unit on drama's contributions to student achievement in the three domains of learning is recommended. Teachers saw primarily affective benefits from drama, and needed to be made aware of the cognitive and psycho-motor benefits, as well.

Follow-up workshops would be beneficial to insure that teachers become acquainted with new materials and techniques. The graduate student interns who assisted the participants were beneficial with planning and, when appropriate, conducting dramatic activities. If possible, teachers should have access to a consultant to provide feedback on their leading skills, and for assistance in planning lessons.

(Valuable on-site experiences were gained by the ASU students. This model of internship is recommended to comparable university programs.)

Interns felt that pre-service course work in drama with children was the best way to equip the future elementary teacher. Drama specialists at the university level should explore this avenue as an approach to teacher training. Course content could focus on drama not only as an art form, but as a teaching methodology, as well.

Teacher Response and Effectiveness

Early drafts of the drama curriculum were not well received by the teachers. Their length and complexity, coupled with the teachers' limited time and preference for drama in academic areas, made the curriculum the least effective component for the participants. Graduate student interns were helpful for the teachers, but more active participation from the interns as models and co-teachers was desired.

Theatre-trained drama specialists have set their agenda for a drama curriculum in the school which explores the subject as an "art form." But the majority of these elementary classroom teachers--whose training is that of educator and not artist--see drama's application as a teaching tool for academic curricula and a medium for developing affective behavior in children. The dual purpose seems incompatible, yet these two applications were cited as primary goals from teacher questionnaire post-testing. The drama curriculum's main goals focus on the student's ability to create, evaluate and interpret drama. But most of the elementary school teachers, intimidated by the scope of the curriculum, strayed away from the project's main focus and employed drama as a methodology in addition to its purpose as a separate curricular subject. Although the summer workshop equipped teachers to utilize academic material in dramatic contexts, participants may have emphasized drama as a learning medium over drama as an art form. This shift appears to have been a natural and logical pattern of development.

Surprisingly, for teachers who felt the drama curriculum document "unworkable," substantial drama and theatre activities were conducted throughout the year. Although no systematic pattern of drama skill building seems to have been followed, a wide variety of experiences were given to children at most grade levels. The data gathering procedures used cannot provide a reliable estimate of whether more drama-oriented or academic-oriented activities were conducted throughout the year. But teachers recall the academic-oriented activities with more detail, and intern journals document both approaches with equal weight.

As noted earlier, teachers feel that drama and theatre benefit the child primarily in affective areas of growth. Yet much of what was actually conducted fell into the cognitive and psycho-motor domains of learning. Though one may view this as contradictory it should be noted that, theoretically, affective growth through drama and theatre is a product of cognitive and psycho-motor experiences in the art. A teacher is unable to teach a child how to "take risks" unless practical "on your feet" experiences are provided.

Graduate student interns observed that teachers who participated in this project with commitment and enthusiasm tended to be more successful with the outcomes. Some of the variables which affected the quality and success of drama in the classroom included the teacher's initiative, "risk-taking," flexibility, rapport with children, and classroom control. The lack of time for lesson preparation and inclusion of drama in the curriculum were major problems for the majority of the participants. But interns also noted how the use of drama as a teaching tool helped students learn and retain academic knowledge. The roster of academic topics that were incorporated with drama showed a rich diversity, particularly in language arts and social studies.

Post-test results from teacher questionnaires showed that the majority of these participants increased the amount of classroom time devoted to dramatic activities. The mean frequency of experiences tripled from one session per week and a half, to two sessions per week. Not only did the amount of drama increase but the diversity of dramatic experiences, as well. Teachers who once relied on play reading as "drama" were now exploring other modes of expression, such as gaming, movement, improvisation, playwriting and set design. Teachers viewed drama as a medium for helping children develop affectively, with particular emphasis on empathy and arts appreciation. Several teachers also found drama to be an effective reinforcer of academic knowledge. The participants developed a sophistication and awareness of the intricacies of conducting drama with their children. More awareness (but not necessarily proficiency) of the leader's role in designing and organizing dramatic activities was gained.

The teachers' valuing of the live theatre experience also grew over the course of the year. Participants wanted their children to be aware of audience etiquette and saw the theatre experience as an aesthetically enriching opportunity for their children. Although pre- and post-show activities were primarily discussion oriented, teachers were now focusing the direction of the discussion on critical analysis of the experience.

Teachers found leading drama to be the complete range

from "difficult" to "easy." Two major problems in conducting drama were apparent: lack of space for movement, and children's disruptive behavior. Neither previous experience in drama/theatre, nor content emphasis (art form vs. teaching tool) are related to the quality of work by the teacher or students. Those who have play production experience with children, however, tend to stress drama as "performance" rather than process. Effective teachers of drama are those who are effective in teaching the regular academic curriculum, have adequate classroom control and management, and show a commitment to drama in the classroom.

Not surprisingly, some teachers discovered that there was more to learn about drama and theatre. Over one-fourth of the respondents felt that more training was needed. From their responses, it appears that training in the organization and management of the drama session in the elementary classroom is particularly needed or desired.

Even though all teacher participants shared the summer drama workshop as a common experience, not all teachers were comfortable or proficient at teaching drama in their classrooms. Whether this was a result of incomplete training at the workshop or individual teacher problems is not clear. (The final evaluator feels instinctively that it is the latter.) It may be a "given" that workshops can equip a teacher with drama content and teaching techniques, but it is dependent upon the teacher himself/herself to implement it. This project's research showed that successful drama with children was a result of motivated, confident and effective teachers. Specialists can train, assist and model ad infinitum. But unless the elementary classroom teacher is committed to drama in the classroom, and is an effective teacher to begin with, then drama training may be moot.

From an administrator's point of view, drama and theatre have benefits not only for students but for a teaching staff, as well. In order to implement drama programs in more schools, it was recommended that drama specialists explore the applications of drama in the regular elementary academic curriculum--to shift from viewing drama exclusively as an "art form," to drama as a teaching methodology. Also, exploration of drama applications in the context of Madeline Hunter's Essential Elements of Instruction was advised. Available funding may not exist for staffing every school or even a district with a drama specialist, but monies do exist for facilities development and textbook/workbook purchases.

Teacher and Student Assessment

Assessment of drama in and of itself was a topic of debate among participants. Completing the teacher's check list was seen as a formidable task. Although the instrument

is fairly reliable, teachers commented that the time demands for completing the check lists were heavy. In interviews, respondents shared that assessment of drama through discussion, teacher observation, or video-tape were prefered methods. An administrator felt that interviews with children, reduced to a narrative summary, was a satisfactory document of assessment for his school's drama program.

Teacher assessment of drama raises an interesting question: for whom is assessment intended? If teachers balk at the idea of assessing student performance in drama through a check list, then it serves neither the teacher nor the student. Specialists would say that periodic written assessment may chart the progress and growth of individual students as drama is conducted. Teachers would say that their personal observation would suffice--and, "if it's not for a grade, why bother?"

Assessment, in the context of this project, served the researcher more than the teacher. The teacher's check list served as an instrument with which to correlate teacher perceptions with student perceptions and tests. Though it may have brought greater awareness to the participants on the skill areas of drama and individual student proficiencies, its completion was for data collection, not mandatory reporting for a student's record. Hence, the check list had little value for teachers. The instrument is worthy of continued development but only if its purpose can be substantiated in future applications.

Like the teacher check lists, the student self evaluations served the researchers more than the participants. It was, however, a worthwhile experiment in gathering children's perceptions of their work in drama. Students generally rated themselves higher than their teachers on Interpersonal Skills, yet rated themselves lower on Playmaking/Playwriting and Performing Skills. Most intriguing was the last set of statements on the self evaluations that probed student enjoyment of "making" and "watching" drama. This self evaluation form is worthy of continued development and replication in future studies. Emphasis could be placed on assessing student attitudes toward the drama, in addition to self-perception.

The final evaluator held a bias against objective testing instruments for drama/theatre, at first. But the content and tasks of these tests show strong Guttman split-half reliability and demand higher levels of cognitive thinking beyond knowledge and comprehension from the student. The use of illustrated prompts and answers, plus the emphasis on making effective drama, make these tests worthy of further refinement and replication. These instruments are second in merit (after the K-6 Drama/Theatre Curriculum Guide) as an outcome of this project.

Seven case studies were profiled to assess any correlations between observations and perceptions, evaluation instruments and teacher/student effectiveness in drama. Teacher and student evaluation grand means agree closely, and teacher ratings of student performance correlate with the level of test performance. However, test peformance was not indicative of the quality of drama work or the teacher's leading skill.

Drama Workbooks

Printed materials for children at the beginning of the project would have been appreciated by the participants. The Project Director's experimentation with workbooks towards the end of the semester was well-received by the teachers. This suggests that drama specialists need to focus on writing materials for children--drama "textbooks." Not only would this resource be a valuable reinforcer for children, but would also provide an organizational structure for teachers accustomed to instructing from text.

Many teachers commented on drama's power to reinforce and help retain academic knowledge in children. Most creative drama textbooks give this application an obligatory mention or chapter. The few works that do explore this approach are restricted to one area of study or out of print. It may be worthwhile for specialists in the field to explore writing textbooks for teachers that demonstrate drama as a teaching methodology, incorporating the typical elementary level course of study (e.g., Language Arts, Social Studies, Mathematics).

Conclusion

Although the issue is certainly not unknown to drama specialists, this project verified that it is still unresolved: Would drama in the elementary school curriculum serve teachers and students better if it were taught as an art form, or used as a teaching methodology--or both, and in what combination? Teachers who utilized drama as a teaching tool for academic material were both intrigued and amazed at its ability to "cement the knowledge" in children. Certainly the novelty of using dramatic activities to introduce or reinforce factual knowledge and concepts is apparent--"it makes learning fun." Yet when asked to specify the values of drama in the classroom, teachers are quick to point out mostly affective benefits for their students: "empathy for others," "risk and feel comfortable," "respect for each other," "appreciation of [the] arts," and "[a] love for drama."

But a graduate student intern's remark, "What are we trying to teach? . . . How does drama belong?" still resounds loudly in the final evaluator's mind. This philosophical/methodological issue is one that drama/theatre specialists may have been ignoring and may soon have to confront. A June 1990 interview with a pro-arts school administrator generated this comment:

> . . . With expectations put on public schools and curriculum implementation nowadays, I think it's mandatory that people put the initial thrust, when writing lesson plans, to integrate child drama with regular classroom curriculum as much as possible, rather than making [drama] a separate program unto itself. . . . I think both [approaches] need to be explored, but I think the time involved would be justifiable to the public, and I think it would become a more permanent part of the classroom if it were integrated, wherever possible, to reinforce learning.

The curriculum guide developed through this project is based on a philosophical foundation of drama/theatre as an art form. All of its objectives actively relate to the processes of creating, perceiving and evaluating drama. But the document is a guide--an organized framework of exit skills which can be selected or expanded to suit an individual program's needs. Should schools wish to incorporate drama as a separate curricular subject, the document is invaluable as a reference. However, should schools encourage the use of drama as a teaching methodology, the curriculum still has validity: Basic drama skills must be developed first to enable children and teachers to apply them effectively with academic material as content. (Proponents of holistic drama will take issue with this statement. The final evaluator, however, holds this conviction firmly.)

It was not the intent of this project to "prove" that drama in the elementary school has merit and benefits the child (although teacher and administrator testimony in qualitative data do just that). Specialists in the field of drama and theatre for youth have long addressed the issue of why drama belongs in the school. It may be time for the profession to compromise on its "arts for art's sake" point of view, and begin to design a systematic approach for demonstrating how drama belongs in the school.

SECTION TWO

THEATRE K-6 CURRICULUM GUIDE

NATIONAL ARTS EDUCATION RESEARCH CENTER

JULY 1990

Written under the supervision of Lin Wright

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THEATRE K-6 CURRICULUM GUIDE
NATIONAL ARTS EDUCATION RESEARCH CENTER

JULY 1, 1990

This is a curriculum guide for the development of K-6 theatre course outlines. General theatre concepts and competencies are presented in two documents, the first for children at grades K-1 and 2-3, and the second for children at grades 3-4 and 5-6. This format was selected to encourage unique course design for the special needs and abilities of each population of children. Each document presents a scope and sequence of concepts and skills, thus the theatre specialist or classroom teacher can design course materials at any grade level, or at a more introductory or advanced level depending upon the group. The guide is written so that the teacher can select or adapt activities that are rich and varied and be guided to choose appropriate theatre-going opportunities for the children.

There are two basic assumptions for the curriculum. First is that children will learn about theatre by making and attending theatre. The second is that the most appropriate method for young children to make theatre is through improvisation. Dramatic improvisation is a natural extension of children's pretend play. It is a powerful process through which children can learn from the metaphors created in the improvisation. Also they can develop language, performance, social skills and general knowledge about theatre. At the same time, children need to learn about the theatre event by attending the best available theatre--preferably with adults performing for children. In this way they can begin to develop their aesthetic awareness and critical skills.

RATIONALE FOR DRAMA/THEATRE IN THE SCHOOL CURRICULUM

* The arts are a time-honored method to find meaning and to bring order to our lives.

* The arts reflect and record our cultural heritage. As children prepare for the 21st century, it is essential they know their cultural background and be introduced to the heritage of many other cultures and be given a global awareness.

* Theatre is a unique art form that is particularly concerned with knowing about others and about self. On the simplest level it is pretending about life to understand life. On a more sophisticated level it is the creation of a metaphor for society. Dramatic improvisation and formal theatre reveal human experiences through character interactions that create change. Theatre is imagined time and space performed in real time and place.

* Collaboration is essential to the creation of the theatrical presentation and to the interaction of performers and audience. The theatre event and classroom drama can involve several arts: dance, music, visual arts as well as all of humanity.

* Though "pretend" play is natural for all children, they need the experience of making and seeing theatre as part of a sequenced curriculum. In this way, they can understand the content and elements of the art form and can practice some of the techniques of the art. Children also need the opportunity to think like theatre artists and to respond to the theatre event.

* Through making drama, children also acquire many valuable theatre-related, but basic skills: concentration, analysis, evaluation, problem solving, cooperation, self-discipline, careful perception of the environment, language skills (listening and responding, reading, writing and literary appreciation), movement and voice skills, and self-confidence.

* Since theatre is "about" what people do, the content of the improvisation or the theatre event is always related to other school subjects, particularly language arts and social studies. Dramatic improvisation or play reading can also be a method to practice related skills such as speaking a foreign language.

The classroom methodology designed to allow students to perform like artists and audience may take a variety of forms. Those envisioned by the writers of the curriculum include: Linear and holistic improvisation, oral interpretation and, for children in the fifth and sixth grades, informal performance. The **linear improvisational methodology** has the students learning about and practicing the art in a carefully sequenced series of games, exercises and improvisations. Particular emphasis is often placed on teaching the skills of the actor: sense awareness, imaging, concentration, ensemble, movement, voice, characterization. Of course, knowledge and experience in structuring drama (playwriting) and in experiencing the drama's meaning is a part of this approach, too. The typical linear lesson begins with warm-up and motivational activities, followed by the presentation of the story or idea. The class then discusses who will play what roles and how space will be utilized. The scene is played out, evaluated by the students. Another scene, chosen to deepen understanding of the situation, may be planned and played out (theme focus) or the initial scene may be replayed for improvements and extensions of performance skills or honing of the play's structure (drama skills focus). A calming activity closes the session.

In the holistic approach the participants immediately "assume the attitude of a character" in a situation with an appropriate theme; understanding of the thematic content of the playing is the major goal of the work. The assumption here is that everyone knows how to assume a role since pretend play is a part of growing up for all children. The chore of the leader is finding dramatic situations appropriate for the participants and helping the students commit to the given circumstances. Drama skills are acquired from the experience of stepping into the role, but are expressly taught only through activities adapted to the story of the drama. For instance, concentration and pantomime can sub-goals in a playing that needs to be silent because the story demands secrecy. It is possible in this approach (as in the linear approach) to teach subject content (social studies, literature) and knowledge about theatre. The children can be guided to plot their own drama and learn playmaking skills. In the playing they can practice dialogue and movement skills--and the leader can help them assess what they have done. Particularly, they can be guided to value the commitment and performer vulnerability that is the hallmark of this kind of work--and of successful theatre.

To help children enjoy text, <u>oral interpretation</u> is an appropriate methodology since the skills demanded are closer to student abilities that those demanded in formal productions. Oral interpretation lessons usually begin with motivation and physical or vocal warm-ups which are followed by introduction of the piece of literature. Often an overview of the piece is presented but then one portion of the work is presented for the students to work on. Understanding and communication of the meaning of the piece precedes emphasis on presentation. Evaluation and reworking of the reading is important but the script is often held and the work is not memorized.

Finally, older students may ask to perform their work for peers or parents. Performance can be rewarding for the students if they are well prepared and are successful. Performance requires preparatory time, often more than the learning experience deserves. In a busy schedule, the time factor should be weighed. In addition, poorly prepared students are often forced to present shallow, stereotyped performances that essentially teach bad habits. Care should be taken before students are put on display.

Teacher skills to lead drama include: a willingness to risk creative activity with the children, the ability to develop a cohesive and caring group, the ability to give very precise directions and to lead discussions through provocative questioning, the skill to side-coach drama activities (talk the children through an activity as they do it), the willingness to demonstrate activities and readings and to step into role in a scene with children, the aesthetic sensibility to have a clear sense of quality performance in any of the artistic modes (playwright, actor, designer, director) coupled with the ability to lead children to develop their own sensibilities and evaluation skills.

This guide also includes several appendices in an effort to facilitate the writing of the course outlines and classroom materials.

Appendix A is a glossary of terms.

Appendix B: The Theatre Event in the Global Community, is included to support work with Goal III, perceiving and responding to theatre from many cultures.

Appendix C includes model course outlines for grades 3 and 6. The sample course outlines are included to suggest ways that the curriculum can be a basis for a linear or holistic approach.

Appendix D lists those involved in the development of the curriculum guide.

Appendix E contains testing instruments.

This curriculum guide is designed to help children learn to think like theatre artists--playwrights, actors, designers--and to respond like sensitive theatre audiences. The three goals and related concepts follow:

Grades K-3

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, OR TO ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

K-1

Concept: A. Dramatic play requires everyone to work together.

Concept: B. Pretending is based on mental imagery, observing and remembering, then changing the pictures and feelings in the mind's eye.

Concept: C. Choices of people, problem and place are playmaking/playwriting decisions needed for dramatic play.

Concept: D. The place created for the pretend play affects the people.

Concept: E. Dramatic play is pretending to become different people from life and stories; words, body and feelings are used.

2-3

Concept: A. Making an improvisation requires everyone to work together.

Concept: B. Making theatre is based on mental imagery, observing and remembering, then changing the pictures and feelings in the mind's eye.

Concept: C. Choices of characters, dramatic action and environment are playmaking/playwriting decisions needed to perform improvised drama or write scenes.

Concept: D. The environment created for the improvisation or play must help the actors.

Concept: E. Dramatic improvisation and oral interpretation require voice, language and movement skills, as well as commitment to the pretend situation.

GOAL: II. TO ACTIIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.

K-1

Concept: A. Liking theatre begins with seeing, listening to and remembering the people, place and problem of the play.

Concept: B. Liking theatre means feeling strongly and thinking about the people in the drama and their problems.

Concept: D. Classroom drama and a play in the theatre have meaning.

2-3

Concept: A. Appreciation of theatre begins with sensory perception of the dramatic action, characters and environment.

Concept: B. Appreciation of theatre means allowing yourself to feel with and think about the characters and their actions.

Concept: C. Theatre appreciation requires the ability to find the various parts of a play and to decide what choices the artists make.

Concept: D. Theatre appreciation requires finding meaning in the play about my life and about my community and other communities.

Concept: E. Theatre appreciation requires deciding what was done well and what could be improved in classroom drama or a theatre event.

Grades 3-6

GOAL: I. TO CREATE DRAMATIC IMPROVISATIONS, THEATRE, OR ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

3-4	5-6
Concept: A. The theatre ensemble requires all the theatre artists (playwright, actors, designers, technicians) to work together for the benefit of the final performance.	Concept: A. The theatre ensemble requires all the theatre artists (playwright, actors, designers, director, technicians) to work together for the benefit of the final performance; compromise and consensus are often required.
Concept: B. Making theatre is based on mental imagery--acquiring from first hand experience or from reading, remembering and shaping of images in the mind's eye.	
Concept: C. Choices of dramatic action, characters and environment are playwriting decisions needed to improvise drama or to write a script.	
Concept: D. Design elements for setting, lighting and costumes must support the actors and communicate to the audience.	
Concept: E. Performing skills and character choices are needed by the actor to communicate in an improvisation or a play; the actor's tools are his/her voice and body and his/her feelings and ideas to the character and situation he/she plays.	Concept: E. Performing skills and character choices are needed by the actor to communicate in an improvisation or a play; the actor's tools are his/her voice and body and his/her emotional and intellectual responses to the character and situation he/she plays.

GOAL: II. TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND TO FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.

Concept: A. Appreciation of theatre begins with sensory perception of the dramatic action, characters and environment.

Concept: B. Theatre appreciation requires feeling with and thinking about the characters and their actions.

Concept: C. Theatre appreciation requires the ability to analyze the various parts of a play and a production to see how they work together.

Concept: D. Appreciation requires the ability to find both personal and cultural meaning in the theatrical event.

Concept: E. Theatre appreciation requires the ability to evaluate the theatre experience.

Concept: A. Aesthetic awareness of theatre begins with sensory perception of the dramatic action, characters and environment.

Concept: B. Aesthetic sensibility requires empathic and intellectual response to the theatre event.

Concept: C. Aesthetic sensibility requires the ability to analyze the various components of theatre to determine what choices were made in the creation of the theatre event and to determine how these components work together.

Concept: D. Aesthetic sensibility requires the ability to find both personal and cultural meaning in the theatrical event.

Concept: E. Aesthetic sensibility requires the ability to evaluate the theatre experience.

GOAL: III. TO PERCEIVE AND RESPOND TO THEATRE FROM MANY CULTURES.

Concept: A. Throughout time, many societies have created some form of theatre which depicts that culture's unique view of humans in their world. (See Appendix B)

Concept: B. The specific conventions of theatrical production (setting, costume, make-up, etc.) are influenced by the society which created that theatre.

Concept: C. Drama creates a universal metaphor for life because it reflects the basic needs and desires of individual cultures and of all humankind.

GRADES K-3

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, OR TO ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

Grades K-1

Concept: A. Dramatic play requires everyone to work together.

Given the stimulus of a group discussion or a period of dramatic play:

The students will:

1. Contribute to the group process by:
   a. listening and responding to the input of the teacher and peers by presenting their own ideas.
   b. interacting positively with peers.
2. Demonstrate involvement in the pre-drama and drama activities by:
   a. following the teacher's directions.
   b. respecting the space of others.
   c. interacting with the teacher in all drama activities.

Grades 2-3

Concept: A. Making an improvisation requires everyone to work together.

Given the stimulus of a group discussion, an improvisational or theatrical activity:

1. Contribute to the planning and evaluation process by:
   a. using the ideas of the teacher or a partner along with own ideas.
   b. working cooperatively with all members of the group.
   c. giving positive feedback.
2. Be involved in the pre-drama and drama activities by:
   a. following teacher's directions and classroom rules.
   b. focusing on individual work within a group activity.
   c. contributing to small group activities.

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, OR TO ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

Grades K-1

Concept: B. Pretending is based on mental imagery, observing and remembering, then changing the pictures and feelings in the mind's eye.

Given a first-hand experience (e.g. a walk, or a field trip) or a second-hand stimulus (e.g. a picture or a piece of literature), or an opportunity to recall past experiences

The students will:

1. Develop sense awareness by:

   a. naming the 6 senses (seeing, listening, smelling, tasting, touching, moving)

   b. recalling and listing 3 or 4 items from the stimulus.

   c. describing 1 or 2 sensory aspects of the stimulus.

   d. describing what aspects of a stimulus cause feelings.

   e. identifying the feelings of a person.

Grades 2-3

Concept: B. Making theatre is based on mental imagery, observing and remembering, then changing the pictures and feelings in the mind's eye.

Given a first-hand experience (e.g. a walk, or a field trip) or a second-hand stimulus (e.g. a picture or a piece of literature), or an opportunity to recall past experiences

1. Develop sense awareness by:

   a. describing 4 or 5 sensory aspects of a stimulus.

   b. describing personal emotional reactions related to a stimulus.

   c. describing elements in a stimulus that caused emotional reactions.

2. Develop imaging/imagination skills by:

a. recalling and describing a known object.

b. describing (or creating in movement) the imagined appearance and nature of a personified object, animal, or person.

2. Develop imaging/imagination skills by:

a. imagining self in a new situation and then describing (writing, creating in movement or dialogue) the action.

b. imaging an object, animal or person, manipulating the image (change the size or color or setting), and then describing (drawing or creating through movement) the new image.

c. imaging and then listing several possible reactions of a character in a given situation.

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, OR TO ORALLY INTERPRET SCRIPTS, THROUGH ARTISTIC COLLABORATION.

Grades K-1

Concept: C. Choices of people, problem and place are playmaking/ playwriting decisions needed for dramatic play.

Given a stimulus to plan an improvisation based upon a poem, nursery rhyme, a picture, music or a personal experience

The students in a discussion led by the teacher will:

1. <u>Identify the different roles needed for the playing by:</u>

   a. describing (or demonstrating) who the people are and how they behave.

   b. suggesting additional people implied by the stimulus.

47

Grades 2-3

Concept: C. Choices of characters, dramatic action and environment are playmaking/playwriting decisions needed to perform improvised drama or write scenes.

Given a stimulus to plan an improvisation, or to write part of a scene based on a story, poem, folk or fairy tale, fable, picture, music, selected prop, object or personal experience

The students, with leader direction, individually or in small or whole groups will:

1. <u>Develop characters by:</u>

   a. deciding and describing what a character wants (motivation).

   b. creating (improvising, dictating or writing) dialogue for a character which relates to the action.

48

2. Recognize and develop the problem by:

   a. describing the main event of the stimulus to be played.

   b. offering suggestions for (or demonstrating) what a given person might do.

   c. suggesting (or demonstrating) what might happen to the person in a different environment.

   d. creating and enacting a new ending to the problem.

3. Recognize and choose an environment by:

   a. telling where the event takes place.

   b. suggesting places for given events.

2. Structure the dramatic action by:

   a. identifying the problem and its resolution.

   b. creating (or enacting) additional problems that relate to the given environment.

   c. creating (and pantomiming) activities that reflect what a character wants (motivation).

   d. creating (and enacting) a series of events that relate to a given situation.

3. Create an environment by:

   a. selecting setting and sounds that fit given characters or actions.

   b. describing (telling, dictating or writing) the appearance and mood of a setting.

GOAL: I. TO CREATE DRAMATIC IMPROVISATION OR TO ORALLY INTERPRET SCRIPTS, THROUGH ARTISTIC COLLABORATION.

Grades K-1

Concept: D. The place created for the pretend play affects the people.

Given the stimulus of an improvisation, story, poem or other classroom activity.

The students will:

1. Describe where an event takes place.

2. Select appropriate properties by:

   a. indicating uses for available objects.

Grades 2-3

Concept: D. The environment created for the improvisation or play must help the actors.

Given the stimulus of an improvisation, story, poem or other classroom activity.

1. Imagine an appropriate environment by:

   a. describing the imaginary time and place of the dramatic action and comparing it to real time and real place.

   b. imagining and describing (drawing) the imaginary place.

   c. identifying and describing the mood of the imaginary place.

2. Select the appropriate scenery and properties by:

   a. identifying objects required by the action.

   b. designating and setting up audience space and playing space.

   c. creating an imaginary space, using available objects found in the classroom.

3. Select appropriate costumes by:

a. transforming the appearance of self into an animal or object.

b. selecting and using clothing pieces that suggest the people in the drama.

d. finding objects to be used by the characters as properties.

3. Select appropriate costumes by:

a. creating a mask for an imagined character.

4. Select and use appropriate lights and sound effects by:

a. identifying sounds in the room and comparing them to the sounds in the drama.

b. creating sound effects for a story or drama using the voice or found objects.

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, OR TO ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

Grades K-1

Concept: E. Dramatic play is pretending to become different people from life and stories; words, body and feelings are used.

Given the stimulus of a piece of literature, a recounting of a familiar situation, or guided imagery

The students will:

1. Enact a situation by:

   a. moving in a way that shows the feelings and general size of the people in an imagined situation.

   b. adopting the attitude of the person in a pretend scene and creating dialogue and movement for the situation.

Grades 2-3

Concept: E. Dramatic improvisation and oral interpretation require voice, language and movement skills, as well as commitment to the pretend situation.

Given the stimulus of a piece of literature, a recounting of a familiar situation, a scenario, or a piece of music

1. Enact a situation by:

   a. creating a dramatic situation through movement with a partner.

   b. recreating a scene from a story, remembering the main portions of the action and the words.

2. Develop language skills by:

   a. recreating the dialogue or refrain from a story or poem read by teacher.

   b. memorizing and reciting nursery rhymes with the class.

   c. creating dialogue in response to the leader.

3. Develop large movement and rhythmic skills by:

   a. observing and following rhythmic patterns demonstrated by the teacher.

   b. telling if a pattern was slow or fast, even or uneven.

   c. moving as the dramatic activity suggests (e.g., tired, happy, big, small).

2. Develop voice and language skills by:

   a. using volume and pitch to create sounds for a story or environment.

   b. reading poetry and short scenes to the class with inflection and adequate volume.

   c. creating the dialogue of a character with a partner in an improvised scene.

3. Improve large movement and rhythmic skills by:

   a. identifying and isolating body parts in movement.

   b. demonstrating the behavior of characters through handling of objects.

   c. demonstrating new ways of interacting with objects.

GOAL II: TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.

Grades K-1

Concept: A. Liking theatre begins with seeing, listening to and remembering the people, place and problem of the play.

Given a stimulus of a classroom drama experience (e.g. improvisation, story dramatization, puppetry activity) or a dramatic performance (e.g. a play, puppet show, circus, film, television show, a story teller)

The students will:

1. <u>Recall and describe the incidents in the drama activity, or theatre event by:</u>

   a. telling what they individually did and said in the classroom playing.

   b. describing (or drawing) a picture of something that happened during the playing.

   c. describing (or reenacting) events from the play.

Grades 2-3

Concept: A. Appreciation of theatre begins with sensory perception of the dramatic action, characters and environment.

Given a stimulus of a classroom drama experience (e.g. improvisation, story dramatization, puppetry activities) or a dramatic performance (e.g. a play, puppet show, circus, film, television show, a story teller)

1. <u>Recognize the dramatic story structure in classroom drama or a theatre event by:</u>

   a. listing (orally or in writing) the sequence of events in the drama.

   b. identifying the problem for the characters.

2. Recall and describe the people in the classroom drama or theatre event by:

   a. listing (or drawing) the people.

   b. telling someone about the people.

3. Recall and describe the place of the classroom drama or theatre event by:

   a. telling (or drawing) where the events took place.

4. Recognize the nature of the theatre in the classroom drama or at a theatre event by:

   a. reporting when something is real and when it is pretend.

2. Recognize the characters in classroom drama or theatre event by:

   a. describing what the characters looked like.

   b. describing how the characters felt.

   c. re-enacting a character from a theatre event.

3. Recognize the environment in the theatre event by:

   a. identifying significant components of the created environment, such as sets, lighting, sound, costumes, make-up, etc.

4. Understand the nature of theatre in the classroom drama or theatre event by:

   a. listing the differences between real life and pretend in the classroom or at the theatre.

GOAL: II. TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.

Grades K-1	Grades 2-3
Concept: B. Liking theatre means feeling strongly and thinking about the people in the drama and their problems.	**Concept: B. Appreciation of theatre means allowing yourself to feel with and think about the characters and their actions.**
Given a stimulus of classroom drama or a theatre event	Given a stimulus of classroom drama or a theatre event
The students will have responded to the event and will:	
1. <u>Recognize a response to the script, classroom drama or theatre event by:</u>	1. <u>Demonstrate an emotional response to the script, classroom drama, or theatre event by:</u>
a. telling how the drama made them individually feel.	a. naming the characters they liked or didn't like.
	b. describing how the environment (setting, lights and sound) made them feel.
	2. <u>See that others may respond differently to the classroom drama or theatre event by:</u>
	a. sharing the event and character likes and dislikes.
	b. respecting the opinions of others when they differ from their own.

3. Demonstrate appropriate audience etiquette by:

   a. listening and watching others respectfully and quietly.

   b. identifying appropriate moments to "play along" in the theatre event.

   c. responding with applause at the appropriate moments in the theatre event.

3. Know what is appropriate audience etiquette for the classroom drama or theatre activity by:

   a. describing different ways that an audience member might respond appropriately to a given situation.

   b. demonstrating an appropriate reaction when given the opportunity to be an audience.

GOAL: II. **TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.**

Grades 2-3

Concept: C. **Theatre appreciation requires the ability to find the various parts of a play and to decide what choices the artists make.**

Given a stimulus of classroom drama experiences or dramatic performances

The students will be able to:

1. Recognize playwright choices of character and action by:

   a. comparing characters in two plays or classroom dramas.

   b. comparing the sequence of events in several plays or improvisations.

2. Recognize design choices in a production by:

   a. comparing classroom choices for set and hand props with theatre choices.

   b. comparing lighting and scenery effects of two different productions.

   c. comparing costume choices from two different productions.

3. <u>Recognize that the nature of the theatre event involves different activities by:</u>

   a. comparing the differences between watching a play and being in a scene or play.

GOAL: II. TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.

Grades K-1	Grades 2-3
Concept: D. Classroom drama and a play in the theatre have meaning.	**Concept: D. Theatre appreciation requires finding meaning in the play about my life and about my community and other communities.**
Given a stimulus of classroom drama or a theatrical event	Given a stimulus of classroom drama or a theatre event
The students will find personal meaning and relate the experience to:	
1. <u>Perception of self by:</u>	1. <u>Perception of self by:</u>
a. describing personal experiences similar to those in the enactment.	a. describing personal feelings similar to those of a character in the play or improvisation.
	b. comparing problems of a character to their real life problems.
2. <u>Perception of others--the family and community by:</u>	2. <u>Perceptions of others in the community by:</u>
a. enacting familiar family and neighborhood jobs and events.	a. comparing the problems of characters enacted to those of friends, family and community members.
b. describing personal experiences with people and places similar to the enactment.	b. comparing the feelings of characters from enacted scenes to those of friends, family and community members.
c. telling how to respect other people's feelings.	

3. Global awareness by:

a. enacting folktales from other societies and peoples--African, Native American, etc.

b. describing the location, setting, and life style in the folktale.

c. comparing setting and characters in the enactment with own neighborhood, familiar friends and family to find universals, similarities and differences.

GOAL: II. **TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.**

Grades 2-3

Concept: E. **Theatre appreciation requires deciding what was done well and what could be improved in classroom drama or a theatre event.**

Given a stimulus of participation in classroom drama or a theatrical event

The students will:

1. Evaluate the classroom drama by:

   a. describing how the playmaking choices for character and action were believable and how they could be improved.

   b. describing how the setting was appropriate and if or how it could be changed.

2. Evaluate the theatre event by:

   a. describing which characters they liked or didn't like and why.

   b. describing incidents in the play they enjoyed or didn't enjoy and why.

3. Evaluate the ensemble process in the classroom drama sessions by:

   a. describing what individually satisfied them about their performance or contributions and what they could have done differently.

   b. describing what the group did to work together and what could have been done more effectively.

4. Evaluate the participation of the audience by:

   a. describing which audience responses were appropriate.

   b. describing what the audience could have done differently to contribute more to the performance.

GRADES 3-6

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, THEATRE, OR ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

Grades 3-4

Concept: A. The theatre ensemble requires all the theatre artists (playwright, actors, designers, technicians) to work together for the benefit of the final performance.

Given the stimulus of a group discussion, an improvisational or theatrical activity

The students will:

1. <u>Contribute to the planning and evaluation process by:</u>

   a. working individually, in small groups or as a class to fulfill the teacher's improvisation or theatre activity.

   b. listening and responding to the ideas of the teacher and peers by contributing own ideas.

   c. showing respect for others by carefully phrasing evaluative comments.

Grades 5-6

Concept: A. The theatre ensemble requires all the theatre artists (playwright, actors, designers, director, technicians) to work together for the benefit of the final performance; compromise and consensus are often required.

Given the stimulus of a group discussion, an improvisational or theatrical activity

1. <u>Contribute to the planning and evaluation process by:</u>

   a. being willing to compromise and work toward consensus to improve the production or support a peer.

   b. stating positively any evaluative comments, and responding appropriately to criticism.

2. Be involved in the pre-drama, drama and theatrical activities by:

a. following the teacher's directions and classroom rules.

b. concentrating on a given improvisation in any grouping.

2. Be involved in the pre-drama, drama and theatrical activities by:

a. demonstrating appropriate audience etiquette when watching peer presentations.

b. being responsible for personal role within the group.

c. responding to and respecting the ideas of others in an improvisation or scene.

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, THEATRE, OR ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

Concept: B. Making theatre is based on mental imagery--acquiring from first hand experience or from reading, remembering and shaping of images in the mind's eye.

Given an experiential (e.g. a field trip) or a factual (e.g. a picture, or literature) stimulus, or the opportunity to recall past experiences

The students will:

Grades 3-4

1. Improve sense awareness by:

   a. describing (writing or creating in pantomime) an object or environment, using the six senses (sight, sound, taste, smell, touch, kinesthesis.)

   b. listing ten or more aspects of a stimulus.

   c. describing the emotional reaction of self.

   d. describing the emotional reactions of literary characters.

Grades 5-6

1. Heighten sense awareness by:

   a. using vivid adjectives to describe (write or use precise details in pantomime) an object.

   b. comparing and contrasting emotional reactions of self, others or of characters to the same stimulus.

   c. creating (writing or expressing in pantomime) the observed actions of another person.

2. Improve imaging and imagination skills by:

   a. recalling, imaging and then describing (writing, drawing or pantomiming) several uses for an object.

   b. imaging and then describing several possible reactions of a character in a given situation or environment.

2. Heighten imaging and imagination skills by:

   a. describing (writing, drawing or creating in pantomime) an object, setting or person "transformed" in the minds eye.

   b. describing (writing or creating in pantomime) in detail the appearance, feelings and actions of imaginary characters.

   c. creating (telling, dictating or writing) a series of alternate events that relate to the situation.

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, THEATRE, OR ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

Concept: C. Choices of dramatic action, characters and environment are playwriting decisions needed to improvise drama or to write a script.

Given a stimulus to plan an improvisation or to write a scene based on a story, poem, folk tale, myth, legend, picture, a newspaper article, an incident from history, visual art object, cultural artifact, music, selected stage property, a costume piece or personal experience

The students with teacher guidance will individually or in whole or small groups:

Grades 3-4

1. Develop imagined characters by:

   a. describing (or writing) how characters look and how they behave.

   b. describing what a character wants (objective) and why (motivation).

   c. creating (improvising or writing) dialogue that will tell the story and suggest the mood of the character.

Grades 5-6

1. Develop imagined characters by:

   a. creating one or two circumstances about the character that contribute to his motivation and behavior (e.g. family, education).

   b. describing (or writing) how a character feels and how those feelings influence other characters in the scene.

   c. creating (improvising or writing) dialogue that will express the given circumstances of the character.

2. Structure imagined action by:

a. identifying the problem and its resolution in a piece of literature.

b. choosing the most playable scenes from a story.

c. developing (writing or telling) an interrelated sequence of events which incorporate character, environment and action.

d. offering suggestions that change or enhance the dramatic action.

3. Create an imagined environment by:

a. describing (or writing) the setting for the drama, its mood, time of day, objects within the setting, being certain it is logical and supports the action.

2. Structure imagined action by:

a. creating (improvising or writing) dialogue that includes exposition.

b. developing a scenario with an economy of incidents which incorporates the problem and motivates the characters to change.

c. writing a scene or short play.

3. Create an imagined environment by:

a. explaining how imaginary time and place are condensed to support a performance in real time and space.

b. creating (writing or drawing) a description of a setting that will accommodate the action of the play.

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, THEATRE, OR ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

Concept: D. Design elements for setting, lighting and costumes must support the actors and communicate to the audience.

Given a stimulus of an improvisation, a story, poem, or play.

The students will:

Grades 3-4

1. Imagine an appropriate environment by:

   a. describing the imaginary time of the dramatic activity and comparing it to real time.

   b. identifying and describing the mood (light and sound) of the dramatic activity.

   c. imagining and describing (or drawing) the imaginary place.

Grades 5-6

1. Imagine an appropriate environment by:

   a. determining, analyzing and using in playwriting the imaginary time and space of the event as it can be recreated in real time and space.

   b. determining and describing (or drawing) the visual elements (i.e. colors, shapes, and lines) that represent and communicate the meaning and mood of the imagined environment.

   c. imagining and describing the aural elements (sound and music) that will create and communicate the meaning and mood of the imagined environment.

2. <u>Select appropriate scenery and properties by:</u>

   a. selecting audience and playing space.

   b. drawing a floor plan to translate the imagined place to a real place.

   c. selecting and arranging available objects to transform the floor plan into a real space.

2. <u>Select appropriate scenery and properties by:</u>

   a. identifying necessary scenic elements and creating representative scenic elements for the theatrical event.

   b. describing and finding the props necessary for and representative of a specific character.

   c. researching and offering suggestions for furniture related to the period (date/time) of the action.

3. Select appropriate costumes by:

a. describing the appearance of a specific character.

b. selecting and using clothing pieces that suggest a character.

4. Select and execute light and sound effects by:

a. creating appropriate lighting effects using available light controls (i.e. light switches, curtains, etc.)

b. creating sound effects for a story by using the voice.

3. Select appropriate costumes and make-up by:

a. identifying characteristics of people by the clothes and make-up they wear.

b. researching clothes of a period and then:

(1) identifying the outline of period costumes (e.g. Elizabethan, Greek, Oriental).

(2) imaging a character from an historical period and sketching clothing for the character given a figure to draw on.

c. imaging a character's age and health, and sketching age lines, etc. on a facial model to suggest a character's age and disposition.

4. Select and execute light and sound effects by:

a. describing how light makes things visible and establishes mood.

b. exploring the use of lights and gels to create the mood for a scene or to illustrate the passage of time.

c. creating sound effects for a scene or improvisation by using found objects, records or other means.

GOAL: I. TO CREATE DRAMATIC IMPROVISATION, THEATRE, OR ORALLY INTERPRET SCRIPTS THROUGH ARTISTIC COLLABORATION.

Grades 3-4

Concept: E. Performing skills and character choices are needed by the actor to communicate in an improvisation or a play; the actor's tools are his/her voice and body and his/her feelings and ideas to the character and situation he/she plays.

Given the stimulus of a theatre game or exercise, a student-created scenario or a script

The students will:

1. Develop vocal and language skills by:

   a. demonstrating appropriate choices of volume, rate and pitch to communicate a story.

   b. demonstrating clear articulation.

   c. creating dialogue to advance the action of a scene.

Grades 5-6

Concept: E. Performing skills and character choices are needed by the actor to communicate in an improvisation or a play; the actor's tools are his/her voice and body and his/her emotional and intellectual responses to the character and situation he/she plays.

Given a stimulus of a theatre game or exercise, a student-created scenario or a script

1. Improve vocal and language skills by:

   a. explaining appropriate exercises for relaxation to relieve vocal tension.

   b. using relaxation techniques and simple articulation drills.

   c. demonstrating language choices appropriate to the improvised scene and character.

   d. using voice (pitch, rate, volume, tempo, articulation) to create a character or interpret a piece of literature.

2. Develop small muscle control to facilitate non-verbal communication by:

   a. freely moving through the playing space following specific guidelines given by the teacher.

   b. pantomiming use of imaginary objects giving attention to weight, size, texture, temperature, taste, etc.

   c. demonstrating movement that is believable for the character.

3. Learn about characterization by:

   a. describing what a player does to be a character.

   b. discussing a character's motivation.

   c. describing the general appearance of a character.

2. Improve non-verbal communication by:

   a. creating consistent and accurate pantomime to create characters and advance the action.

   b. communicating general physical characteristics and mood of a character.

3. Develop skills of characterization by:

   a. analyzing what the actor has to do to prepare a role.

   b. discussing a character's objectives and motives.

   c. comparing and contrasting character objectives and motives with those of others.

   d. create movement, voice and language for a specific character.

4. Enact a scene by:

a. adopting the attitude of the character and creating appropriate dialogue and movement.

b. interpreting orally a scene from a play that can be used as a class exercise.

4. Enact or perform in a scene by:

a. creating an improvisation from the viewpoint of the character, including movement and dialogue.

b. memorizing lines, rehearsing and performing a short scene from a play for classmates and peers.

c. rehearsing and communicating the meaning of selected materials in an oral presentation with clear diction, appropriate eye contact, pauses and inflection underscoring meaning.

GOAL: II. TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA THEATRE EVENT AND TO FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.

Grades 3-4

Concept: A. Appreciation of theatre begins with sensory perception of the dramatic action, characters and environment.

Given a stimulus of classroom drama experiences (e.g. improvisation, play reading, story dramatization, puppetry activities), a dramatic performance (e.g. a play, puppet show, a story teller), or a play script

The students, based on deliberate observation, listening, or conscious reading will:

1. Recognize the characters and dramatic structure in the script, classroom drama, or theatre event by:
   a. describing (or writing) how the characters were imaged (appearance, voice and actions) while reading a script.
   b. improvising a scene depicting the character's problem in the script.
   c. describing the appearance and emotions of the characters from a classroom drama or theatre event.

Grades 5-6

Concept: A. Aesthetic awareness of theatre begins with sensory perception of the dramatic action, characters and environment.

Given a stimulus of classroom drama experiences (e.g. improvisation, play reading, story dramatization, puppetry activities), a dramatic performance (e.g. a play, puppet show, a story teller), or play script

1. Recognize the relationship of characters, events and problem/tension to dramatic structure by:
   a. identifying and describing the motivations of the characters.
   b. describing (or writing) how character motivation and events were interrelated.
   c. identifying and describing the relationship between the events and the problem/tension.

d. identifying the relationship of the characters to each other.	d. recognizing and describing chronological (horizontal) drama and non-chronological (vertical) drama.
e. identifying the sequence of events--beginning, center, stop.	
f. identifying the problem/tension in the classroom drama.	
g. describing (or reenacting) the problem/tension from a theatre event.	
2. <u>Recognize how the performers used movement and voice to communicate characters and events by:</u>	2. <u>Recognize how the performers and directors used movement and voice to communicate characters and events by:</u>
a. identifying the physical characteristics of the character created by the actor.	a. identifying movement (blocking) choices for the characters created by the director and actor.
b. identifying qualities of vocal rate, pitch and volume used to create character.	b. describing the effect and storytelling of stage pictures.
3. <u>Recognize the created environment in the classroom drama, theatre event, or playscript by:</u>	3. <u>Recognize the relationship that technical design and effects have to the classroom drama or theatre event by:</u>
a. describing the environment in which the action took place.	a. describing how setting, lighting and sound effects Affected the mood, style and tone of the play.

b. identifying specific details which created the environment--setting, lighting, sound, costumes, makeup.

4. Recognize the nature of theatre by:

a. identifying and describing different theatre going experiences.

b. describing the similarities and differences between life, classroom drama, theatre events, and the media.

b. describing how costume and make up helped to create character.

c. describing what the props contributed to the play.

4. Recognize the nature of theatre by:

a. comparing and contrasting the theatre going experience to a media experience.

b. identifying the genre (kind) of plays (comic or serious).

c. defining the major identifiable characteristics of these two different genres of plays.

d. identifying and describing realistic and non-realistic plays and play production.

GOAL: II. TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.

Grades 3-4

Concept: B. Theatre appreciation requires feeling with and thinking about the characters and their actions.

Given a stimulus of classroom drama experiences (e.g. improvisation, play reading, story dramatization, puppetry activities), a dramatic performance (e.g. a play, puppet show, circus, film, television show, a story teller), or playscript

The students will have responded to the event and will:

1. Recognize the nature of aesthetic response by:

   a. describing individual first impressions (emotional and intellectual) of the classroom drama, theatre event or playscript.

   b. describing the character(s) with whom they could identify.

   c. identifying elements in the design (set, lights, costumes, props) which affected their personal response to the production.

Grades 5-6

Concept: B. Aesthetic sensibility requires empathic and intellectual response to the theatre event.

Given a stimulus of classroom drama experiences (e.g. improvisation, play reading, story dramatization, puppetry activities), a dramatic performance (e.g. a play, puppet show, circus, film, television show, a story teller), or a playscript

1. Understand the nature of aesthetic response to the classroom drama, theatre event or playscript by:

   a. describing reactions, physical and emotional, to several of the character's feelings and actions.

   b. describing changes in mood and pace (designer and director choices) that affected response to the performance.

   c. describing the role that the audience plays in interchange with actors.

2. Recognize that individuals will respond differently to the same classroom drama, theatre event or playscript by:

   a. identifying individual reactions and the reactions of others to the performance or playscript.

   b. respecting the different opinions of others.

3. Demonstrate appropriate audience etiquette in the classroom drama and theatre event by:

   a. initiating applause at appropriate times.

   b. responding appropriately to any given situation.

   c. demonstrating behavior that shows respect for other audience members.

2. Understand that others will respond in different ways to the same classroom drama, theatre event or playscript by:

   a. comparing the reaction of self and others to the same performance.

3. Demonstrate appropriate audience etiquette.

GOAL: II. TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.

Grades 3-4	Grades 5-6
Concept: C. Theatre appreciation requires the ability to analyze the various parts of a play and a production to see how they work together.	**Concept: C. Aesthetic sensibility requires the ability to analyze the various components of theatre to determine what choices were made in the creation of the theatrical event and to determine how these components work together.**
Given a stimulus of a classroom drama experience or a playscript	Given a stimulus of a classroom drama experience or a playscript
The students will:	
1. <u>Determine playmaker choices by:</u>	1. <u>Determine the significance of a playwright or playmaker's choices in the creation of the classroom drama or theatre event by:</u>
a. comparing and contrasting two scenes or plays for characters, action and environment.	a. describing how a specific choice about story and its sequence, character or environment in a play or improvisation affected the overall theatre piece (the unity of piece).
b. analyzing the choices made in the sequencing of events for making the story of the play understandable to the audience.	b. analyzing the relationship between scene choices and character development.

c. describing the relationship of choices about dialogue with characters portrayed.

d. analyzing choices of events and their sequencing for making the meaning (metaphor) of the play understandable.

e. predicting how the final result would have been different if other choices had been made.

2. Determine the effect of choices made by actors to create characters in a classroom drama or theatre event by:

a. describing how specific choices made by an actor (voice, gesture and movement) affected the kind of character created.

b. describing how choices made by the actors (movement, pauses, rate of speech) helped to depict significant moments in the play or improvisation.

2. Analyze the choices made by actors and directors by:

a. examining the relevance of actor choices to key moments in the play and to changes in characters.

b. examining the relevance of actor choices in relating to one another and to the environment of the play or improvisation.

c. examining the effectiveness of blocking and stage pictures in communicating the meaning, mood and style of the play.

d. predicting how things might have been different if other choices had been made by the actors.

3. Determine the choices made by the designers in the classroom drama or theatre event by:

   a. identifying specific choices made to communicate action, and character through the set, costumes, lighting, sound, make-up, special effects, props, etc.

   b. identifying choices made by the designer to establish atmosphere, mood, and style of the play or improvisation.

4. Determine the nature of theatre by:

   a. comparing life experience with the vicarious experience of the reader or audience.

   b. comparing the role of the artist in class or on the stage (playwright, actor, designer) and the reader of a playscript.

3. Analyze the choices made by the designers by:

   a. examining the appropriateness and interest of designer choices (setting, costumes, props, lights, makeup) to communicate meaning and to create mood and style of the play (unity of choices).

   b. identifying how the designers used color, line, mass, texture, etc. to create the overall effect of the play or improvisation.

   c. describing the relationship between choices of color, line, mass and texture for all of the design elements (lights, sets, etc).

4. Analyze the nature of audience response by:

   a. explaining the difference between emotional, kinesthetic and intellectual response to a theatre event.

   b. describing the audience response--when it was appropriate, inappropriate.

c. comparing the role of someone reading a play, observing an improvisation, attending a play or watching TV at home.

c. explaining possible reasons (performance, theatre or classroom conditions) for the audience response.

d. analyzing the effect of the audience response upon a classroom or theatre performance.

GOAL: II. TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND TO FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.

Grades 3-4

Concept: D. Appreciation requires the ability to find both personal and cultural meaning in the theatrical event.

Given a stimulus of classroom drama, a theatrical event, or playscript

The student will relate the experience to:

1. Perception of self by:

   a. comparing problems of characters from enacted scenes to personal real life problems.

   b. describing personal feelings similar to those of a character in the play or improvisation.

Grades 5-6

Concept: D. Aesthetic sensibility requires the ability to find both personal and cultural meaning in the theatrical event.

Given a stimulus of classroom drama, a theatrical event, or playscript

1. Perception of self by:

   a. describing how a character's approach to a problem was similar to or different from the way they would personally approach a similar problem.

   b. discovering and explaining the theme of the drama.

   c. discussing how the meanings (themes) may relate to their personal lives.

2. Perception of others by:

a. describing how characters and their problems in the drama are similar to family, friends and community members.

b. describing and then comparing the feelings of characters in an enacted scene to those of friends, family and community members.

3. Global awareness by:

a. enacting folktales or stories from other countries.

b. describing and comparing specific features of the location and setting of an enacted story to modern American life.

2. Perception of others by:

a. dramatizing stories about ethnic groups in America.

b. discussing how several characters may solve a given problem in a different way.

c. describing how dramatic situations enhanced understanding of ethnic groups in the community.

d. researching and comparing how ethnic groups use dramatic activities to celebrate their uniqueness (parades, Octoberfest, Juneteenth, Cinquo de Mayo, O'Odham Tash, The Dragon Boat Festival).

3. Global awareness by:

a. enacting or orally interpreting folktales, myths, legends or scenes from literature or scripts.

b. describing the similarities of character types which appear in the literature of various countries (e.g. trickster, stepmother, wise person, foolish son, haughty princess).

c. identifying the purpose, moral, or lesson depicted in a story line from another country, if any.

d. explaining why tales with morals were told.

e. describing how stories from other countries are similar to American stories.

c. describing how geography influences the kinds of characters and situations revealed in the literature of various cultures (e.g. jungles, deserts, swamps, frozen tundra, mountains).

4. Understanding of theatre by:

a. explaining how playscripts, improvisations and theatre events are like and symbolize real life (understand the metaphor).

b. creating drama and theatre which symbolizes real life.

c. determining how the cooperation needed to create improvisations can carry over into everyday experiences.

GOAL: II. TO ACTIVELY PARTICIPATE IN THE CLASSROOM DRAMA OR THEATRE EVENT AND TO FORM AESTHETIC JUDGMENTS THROUGH PERCEPTION, RESPONSE, ANALYSIS, INTERPRETATION AND EVALUATION.

Grades 3-4

Concept: E. Theatre appreciation requires the ability to evaluate the theatre experience.

Given a stimulus of participation in a classroom drama, observation of classroom drama or a theatrical event, or examination of a playscript

The students will:

1. Evaluate classroom drama by:

   a. discussing what playmaking choices about characters, action and environment were understandable to the audience and what could be done differently to better communicate the drama.

   b. discussing what actor choices (of voice and movement) made the characters believable and what could have been done differently.

   c. discussing what actor choices (concentration, dialogue, etc.) made the characters contribute to the important moments of the play.

Grades 5-6

Concept: E. Aesthetic sensibility requires the ability to evaluate the theatre experience.

Given a stimulus of participation in a classroom drama, observation of a classroom drama or a theatrical event or examination of a playscript

1. Evaluate classroom drama by:

   a. discussing if their playmaking choices of character, environment and action were related to one another. (Did the drama have unity?)

   b. discussing whether or not the meaning (metaphor) of the drama was communicated to the audience.

   c. discussing the actors' motivational choices and determining if any change had occurred.

d. discussing the ways in which the group worked well together and what they could have done differently to improve the group process of the drama.

2. Evaluate the theatre event by:

a. discussing which characters were most appealing.

b. discussing what elements of the play (character, action, environment) were understandable.

c. discussing which actors were believable and why.

d. discussing how the characters interacted with each other and the environment and determining what could have been done differently.

e. discussing if actor movement in the playing space helped communicate the drama to the audience.

f. discussing how choices of props helped to communicate the drama and what other choices could have been made.

2. Evaluate the theatre event by:

a. discussing first impressions of the play and production.

b. discussing the actor performances that clearly delineated a character and his or her change and making one or two suggestions about what could have been done differently.

c. discussing the director choices about blocking and movement that particularly helped the audience understand or enjoy the play and offer suggestions about what could have been done differently.

d. discussing what design elements helped tell the story of the drama (sets, lights, props, costumes, sound).

d. discussing what design choices (color, line, mass, texture) were particularly interesting.

e. discussing which design elements (sets, lights, props, costumes, sound) made a particular contribution to the overall effect of the play and what could have been done differently.

Grades 3-6

GOAL: III. TO PERCEIVE AND RESPOND TO THEATRE FROM MANY CULTURES.

Concept: A. Throughout time, many societies have created some form of theatre which depicts that culture's unique view of human in their world. (See Appendix B)

Grades 3-4

Given a stimulus of examples of different types of storytelling or theatre/drama from other cultures (e.g. a Native American dance, an Asian puppet play, African folktales, etc.)

The students will:

1. Find and describe the dramatic elements (i.e. character, action, setting) in the example.

2. Create and tell a story, or do an improvisation or a puppet play based on the example.

3. Compare the use of character, action and setting found in the example to the use of these components in the classroom and recreate these components through storytelling, improvisation or puppets.

Grades 5-6

Given a stimulus of examples of different types of theatre (e.g. Ancient Greek, Elizabethan, Japanese Kabuki, etc. or the dance-dramas from Asia, Africa, Native America, etc.)

1. Describe the origins and purpose of the example of theatre including the possible relationship of the drama to religious ritual, myth and legend, historical events, etc.

2. Describe the action, characters and setting of the example.

3. Determine the distinctive features of the type of theatre presented (e.g. the Greek concept of tragedy) and determine how these features are related to the culture of the society that created the theatre (e.g. the idea of tragedy in Greek drama develop from the Greek's view of humanity's relationship to the gods).

4. <u>Compare the example of another culture's theatre to American theatre by:</u>

   a. finding aspects of the other theatre that are similar to modern American theatre and media.

   b. finding the aspects of the other theatre that are different from modern American theatre and media.

GOAL: III. TO PERCEIVE AND RESPOND TO THEATRE FROM MANY CULTURES.

Concept: B. The specific conventions of theatrical production (setting, costume, make-up, etc.) are influenced by the society which created that theatre.

Grades 3-4

Given a stimulus of examples of different types of theatre/drama from other cultures (e.g. a Native American dance, an Asian puppet play, etc.)

The student will:

1. Compare the playing space used for the example to a modern theatre (e.g. compare the plaza of a Hopi pueblo to a modern theatre).

2. Compare the technical aspects (e.g. use of scenery, costumes, make-up, etc.) of the example to modern theatre (e.g. compare the use of costumes in the Mexican Dia de los Muertos festival to those used in a modern play).

Grades 5-6

Given a stimulus of examples of different types of global theatre from historical to modern

1. Create a playing environment for a scene.

2. Orally interpret or improvise a scene related to the theatre piece being studied.

GOAL: III. TO PERCEIVE AND RESPOND TO THEATRE FROM MANY CULTURES.

Grades 5-6

Concept: C. Drama creates a universal metaphor for life because it reflects the basic needs and desires of individual cultures and of all humankind.

Given a stimulus of examples of different types of global theatre from historical to modern

The students will:

1. Discover and express how the play was like life of the times.
2. Discuss how that view of life is similar to modern life.
3. Find what is basic about the metaphor.
4. Compare and contrast the basic human needs and feeling from the play as they related to life of the times and life now.
5. Discuss the "universal" nature of drama.

DRAFT OF APPENDIX A: GLOSSARY

ACTOR The person who becomes a character in a play or motion picture.

AESTHETICS The branch of philosophy that deals with theories of art and beauty.

ARTICULATION The shaping of sound by the speaker's lips, teeth, tongue, and hard and soft palates, allowing the speaker to speak distinctly with clear separation of syllables.

AUDIENCE ETIQUETTE Appropriate behavior for audience members at a theatrical performance, including listening and reacting appropriately.

AURAL ELEMENTS Those elements of a play which are assimilated through the ear or sense of hearing (i.e. spoken dialogue, music, sound effects).

CHARACTER A person, animal or entity in a story, play or scene with specific distinguishing physical, mental and attitudinal attributes.

CHARACTERIZATION The process of creating a believable "person" by exploring the physical, social and psychological dimensions of a role.

CHORAL READING Unison speaking by a group of more than two individuals.

COMEDY Plays generally light in tone, at times farcical, satirical or non-realistic, which usually have a happy ending and provoke laughter.

COMMUNITY AWARENESS Cognizant of the immediate surroundings and relationships in one's community and able to relate community to a larger world or to a smaller entity (such as dramatization).

CONFLICT The collision of opposing forces within the drama; the fundamental struggle that leads to crisis and climax of a scene or play.

COSTUMES An actor's stage clothing.

CREATIVE DRAMA An improvisational, non-exhibitional, process-centered form of theatre in which participants are guided by a leader to imagine, enact and reflect upon human experience.

DESIGN ELEMENTS Visual parts which make up any type of theatrical design: line, form, mass, value and color.

DIALOGUE Words spoken by the characters in a play to communicate their thoughts, feelings and actions.

DRAMATIC ELEMENTS The six elements of a play, according to Aristotle: Plot, Character, Thought (Theme), Language, Music and Spectacle.

DRAMATIC IMPROVISATION See IMPROVISATION.

DRAMATIZATION/ENACTMENT The acting out of the scene being played. Participants take on characters and act out the dramatic situation.

EMOTIONAL RECALL The ability to recall emotional responses comparable to those required in the dramatic situation. The detection and apprehension of one's own and others' emotional states and emotional reactions which can be recalled for use in understanding, portraying and reflecting on the human condition and human behavior.

ENVIRONMENT Where the scene happens, including the moods, feelings and emotions the place evokes. The surroundings of the scene.

EXPOSITORY MATERIAL (EXPOSITION) Information concerning the past or events occurring outside the play that are necessary for an understanding of time, place, character, situation or theme.

FANTASY The use of imagination to create strange, unusual or non-realistic characters or settings (e.g. creatures from outer space or toys that talk).

GENRE A style of play which conforms to a particular form or content (e.g. realism, absurdism).

GESTURE An expressive movement which communicates ideas, expresses emotions or indicates direction.

GUIDED IMAGERY The mental reconstruction of an experience without the original sensory stimulation, aided by the guidance of a leader.

IMAGINATION The ability to develop original or novel images by relating one image to another, altering or combining images from previous experience.

IMAGING The forming of previously perceived pictures, sounds, smells, tactile and kinesthetic feelings.

IMPROVISATION The spontaneous use of movement and speech to create a character or object in a particular situation.

IMPROVISE To enact a situation, usually in role, on the spur of the moment, with little or no advance preparation.

IN ROLE (LEADER) A technique used by the creative drama leader during the playing, in which the leader enacts a role that allows for some authority and control, to heighten and advance the playing.

LIGHTING The illumination of the stage by means of artificial light.

MOOD Predominant emotion, state of mind or attitude evoked by a work of art, or dramatic activity.

MOTIVE (MOTIVATION) The actor's reason for doing or saying something. Actors are motivated by character objectives.

MOVEMENT Activities which focus on the body, using variations of time, space and energy to communicate ideas or feelings.

NARRATIVE PANTOMIME An activity in which the group pantomimes a story as it is narrated by the drama leader.

OBJECTIVE (CHARACTER) The desired goal of a character, which motivates the action.

OBSTACLES That which delays or prevents a character from achieving a goal, thereby creating conflict.

PANTOMIME Nonverbal communication through body movement, gesture and facial expression.

PERIOD PLAY A piece of dramatic literature, which is set in any particular past period of time (e.g. Restoration, Elizabethan).

PITCH The degree of height or depth of tone or sound. The relative level of sound, as in high or low.

PLAYWRITING The act of creating the plot, characters, theme, dialogue, spectacle and structure of a play, and organizing it into playscript form. It involves the ability to imagine the entire production scene by scene and to put it into written form so that others may interpret it for the stage.

PLAYMAKING Term used to describe dramatic activities that lead to improvised drama, employing the general form and some of the elements of theatre.

PROPS Short for properties. Objects used by actors on stage, or objects necessary to complete the set, such as furniture, utensils, ornaments and personal possessions.

REALISM A genre of play predominant in the first half of the twentieth century, which is characterized by its attention to details of real life.

SENSORY PERCEPTION (AWARENESS) Heightened awareness of physical sensations and emotional states.

SEQUENCE OF ACTION The order of events in which the play or dramatization takes place.

SERIOUS PLAY A genre of play which is characterized by its mood of seriousness or somberness.

SETTING The time and place in which the dramatic action occurs.

SOUND (EFFECTS) Actual or simulated sounds, either live or on tape, used to create the aural atmosphere of a production or dramatic activity.

STORY DRAMATIZATION The process of improvisationally making an informal play based upon a story. Young children are often guided by a leader who tells or reads a story while the children take on all the roles, working in their own spaces. Older children generally assume specific roles and collaborate to dramatize a story, often interchanging roles and experimenting with ideas.

TEMPO The rate or speed of speaking or presentation of a dramatic activity.

THEATRE GAMES Acting exercises which involve group agreement to the rules of the game and group interaction in pursuit of solving the dramatic problem, frequently used for warm-up, motivation or exploration of character and subtext.

THEME The central thought, idea or significance of action which a play or dramatic activity explores.

VOCAL QUALITY The characteristics of tones which distinguish them from all others. In voice, qualities are most closely associated with mood and feelings.

VOLUME The degree of sound intensity, loudness in speaking or other aural elements of a play or dramatic activity.

SOURCES INCLUDE: State Curriculum Guides from Arizona, Illinois, Iowa.

APPENDIX B: THE THEATRE EVENT IN THE GLOBAL COMMUNITY

Children should be made aware of theatre and its role in past and present cultures. In some cultures theatre is a traditional scripted play performed in a designated theatre space, while in other cultures the "theatre event" contains only some of the components of theatre. Storytelling and ritual dances, for instance, include impersonation, costumes and perhaps story. Many cultures feel it is important that their rituals be recognized as art. It is also important for children to be introduced to the Western and Eastern theatre traditions and repertoire. They need to understand that theatre along with other forms of art are essential to humankind, providing the means to express feelings in symbols richer than everyday speech.

The language, style of performing, and the concept of costuming, makeup and scenic devices may vary significantly from time to time and place to place. The audience witnessing the performance may be drawn from vastly differing walks of life. But the idea of theatre and the theatre event does share some similarities among all peoples. A panel of theatre educators (Burnet Hobgood, Robert Benedetti, Oscar Brockett, Wallace Smith, Lin Wright) summarized the basic characteristics as follows:

* Theatre is a distinctive metaphor for society.

* Theatre reveals human experience through characters in transactions that create significant change.

* Theatrical performance offers the unfolding of a dramatic action in verbal and non-verbal modes of communication.

* The theatre is a collaborative process, both in the creation of a performance and in the interaction of performers and audiences.

* The key element in a theatre event is the expressive behavior of actors transforming concepts into immediate, accessible meanings.

* An eloquent theatrical performance requires great care and skill.

The theatre of the Greeks, the Elizabethans and Kabuki theatre from Japan are analyzed for similarities and differences to help the reader with a basic sense of theatre in these three different periods and countries.

Origins of Theatre and the Theatre Event

To fully appreciate and understand any theatre event, it is important to recognize its place in the cultural history of the particular society.

Greek Theatre:

The Greek Theatre evolved around 500 B.C. from ritual songs and dances celebrating the god Dionysus, but later came to include the stories of other gods and heroes.

Elizabethan Theatre:

The Elizabethan theatre emerged in the 16th century from the Medieval European cycle plays, school dramas and interludes performed at court and in inns. Shakespeare is a major dramatist from this period.

Kabuki Theatre:

Kabuki Theatre was created by a courtesan in 1603 who danced stories based on the puppet plays and Nōh dramas enjoyed by the 17th century Japanese court.

Storytelling:

One of humankind's oldest art forms, storytelling has existed since humans first developed enough language and gesture to communicate.

Native Dance:

Dance was an effective way for primitive people to not only communicate, but also to develop rituals which would sustain their society.

154

153

Purpose of the Theatre Event

Theatre events are performed for a variety of reasons: to celebrate religious rituals or events of historical importance, to pass along important moral or cultural lessons, and to entertain.

Greek Theatre:
Plays were performed as part of spring rituals to assure a good growing season.

Elizabethan Theatre:
Performances were to entertain. Public performances were held during the warm weather months, but sometimes plays were performed for special occasions at court.

Kabuki Theatre:
Kabuki is entertainment, originally for the common people, now for the cultural elite.

Storytelling:
Stories are told whenever people gather together either formally or informally. In many cultures, stories are often told to help pass the time during long winter months or on long journeys. Often stories are told to preserve culture, to explain the universal, and to teach the young.

Native Dance:
Most dances served an important ceremonial or religious purpose for the community either to assure and increase the food supply or to insure victory over human foes. Other dances marked various rites of passage into society or served as social events.

Theatre Space

A space for a theatre event can be as simple as a cleared spot where a crowd gathers to watch the performers or as complex as an ornate opera house filled with elaborate scenic devices.

Greek Theatre:
Performances were in huge open air amphitheaters carved out of hillsides.

Elizabethan Theatre:
Plays were performed in round public theatre buildings several stories high using a thrust stage. In private theatres, the audience seating was primarily in front. At court temporary stages were usually used.

Kabuki Theatre:
Kabuki used a tiered stage often containing a revolving platform and trap doors. Actors enter via the hanamichi, a raised walkway through the audience.

Storytelling:
Stories can be told anywhere, in just about any kind of space where people are gathered to listen.

Native Dance:
Dances are often performed in clearings in the center of camp or a village. Sometimes special areas are prepared for the dancing, but most native dances require little more than an open space.

Play or Action

The "play" may be scripted or improvised. It may have a story or it may not. If it has a story it will probably be motivated by cause and effect. If there is not a story, the play will move from image to image. Many modern works have this kind of structure. The action of the play can be complicated with many subplots becoming the focus of the performance, or it can be very simple or of no great importance compared to some other components such as dance or music.

Greek Theatre:
There were two major types of plays performed: tragedies which were stories of a hero whose tragic error caused his or her own downfall as in ANTIGONE by Sophocles; and comedies which were either satires such as THE CLOUDS by Aristophanes or depictions

of domestic life as in the plays of Menander. Comedy and tragedy were not mixed together.

Elizabethan Theatre:
Elizabethans enjoyed a wide variety of plays such as histories (HENRY V), tragedies (KING LEAR), comedies (THE TAMING OF THE SHREW), pastoral plays (AS YOU LIKE IT), or plays about magic (A MIDSUMMER NIGHT'S DREAM). Comedy and tragedy are often mixed together.

Kabuki Theatre:
A variety of types of stories, mixing comic and tragic action were written. Among them were heroic historical plays called jidaimono (THE TREASURY OF THE LORD'S RETAINERS) or sewamono (LOVE SUICIDES AT SONEZAKI) which dealt with domestic tragedy.

Storytelling:
Stories are usually related to the cultural history of a society and can often include a moral or lesson. There are many different types of stories, including myths, legends, folk tales, histories, epics, tall tales, fairy tales and ghost stories.

Native Dance:
Some native dances tell whole stories, but most depict activities important to the culture such as planting and harvesting, preparations for a battle or a hunt, or actions of a good or an animal that the god represents.

Acting and Performing

The idea that actors perform in a realistic manner using the everyday speech of the audience is a 20th century concept. In many forms of theatre events, the performers train their bodies and their voices to employ an accepted style which the audience understands and appreciates.

Greek Theatre:
All actors were male and wore masks. Tragic actors employed very slow and graceful physical movements speaking in a very formal,

almost chant-like delivery. Acting for comedy was more exaggerated and much less dignified. Because of its association with religious ritual, acting was a respected, highly trained profession.

Elizabethan Theatre:

Companies were made up of only male actors; the women's roles were played by boys. Most actors played certain types of roles for the bulk of their careers. Some actors were apparently more realistic and less bombastic than others. Actors were not generally accepted in society.

Kabuki Theatre:

Kabuki is performed only by males: the men who specialize in female roles are called onnagata. The acting style varies with the type of play and includes such things as set poses called mei, stylized gestures, pantomime and even dance. Popular actors adopt the names of a famous actors before them and play the same types of roles for their entire careers.

Storytelling:

Performing styles vary considerably for storytellers. Some are very quiet and reserved while others are very animated using facial expressions, gestures and a variety of vocal styles in the story. Generally storytellers just suggest the characters, they do not make the same attempt to "become" a character as an actor does. In some societies, the role of the storyteller is a special one.

Native Dance:

Sometimes the dancer attempts to "become" the character he or she is dancing, but more often than not, the dancer keeps himself or herself separate from the role. The movement of the dancer is generally the dominant feature in this case and the dancer wears a mask or is trained to let his or her face remain impassive. The dancers usually come from within the society itself and are often accorded special status because of their place in the ritual. The use of masks does sometimes allow the dancer's identity to remain a secret.

The Scenic Effect

The scenery and the properties establish the world or the environment of the play. Scenic effects also include lighting and how the set changes are accomplished.

Greek Theatre:

Greek plays needed very little scenery and just an occasional scenic effect such as a painted flat to represent a tree. All action was performed before the permanent scene house (called a skene) which represented a palace for tragedies and citizens' homes for comedy. All performances were in daylight hours and no curtain was used.

Elizabethan Theatre:

Elizabethans used very little scenery except for things like chairs which could be carried on by the actors. The stage could represent a variety of locations; the audience was kept informed by lines in the script. Different areas of the stage could also be used. All performances were in daylight hours and no main curtain was used.

Kabuki Theatre:

A wide variety of scenery and scenic devices such as trap doors, revolving stages, stages or platforms that elevate, and painted scenery are used in Kabuki. Scene changes take place in full view of the audience. A stage curtain is used, but unlike the European theatre where the curtain ends the play, the stage curtain is drawn just prior to the climatic speech of the main character.

Storytelling:

Storytellers generally do not require any scenery although they can us props, musical instruments, and various sound effects.

Native Dance:

Dancers often employ props like hoops, rattles, spears, gourds, animal skins, etc. Most dances have no need for elaborate settings.

Mask, Costume, Makeup

The use of masks achieves several purposes: it allows the same actor to play several roles, it disguises the identity of the performer, and it allows the performer to portray gods or animals. An interest in historical accuracy in costuming is fairly recent. In most theatres actors wore contemporary clothing or costumes which had evolved to represent that particular character. Make-up can be used to establish character or to allow the performer's face to be visible under stage lighting.

Greek Theatre:

Greek tragic actors wore large masks and padded costumes in order to depict the larger-than-life characters. Comic actors wore comic masks and absurdly padded costumes. The chorus for both tragedy and comedy was uniformly dressed.

Elizabethan Theatre:

The actors wore everyday dress, probably some nobleman's cast-off finery, and usually no makeup.

Kabuki Theatre:

Kabuki actors wear colorful stylized makeup, costumes and wigs based on the 17th century styles. Actors change their wigs, costumes and makeup, often in full view of the audience, to depict a change in character.

Storytelling:

Some storytellers wear a ritual garb or a special costume, but costuming is usually not associated with storytelling.

Native Dance:
Costumes, sometimes very elaborate, are used in most native dance. Masks and makeup are often worn as well, creating colorful spectacles.

Dance, Music, Sound

It is hard to imagine any type of theatre event which does not use sound or sound effects in some way. Dance, music and sometimes song are also often integral parts of many types of theatre events.

Greek Theatre:
The Greeks used music, mostly flute, and slow dignified dance-like movements for tragedy. Song and dance were an important part of most comedies which usually ended with a boisterous dance of some sort.

Elizabethan Theatre:
Music and musical effects such as trumpets and drums were very much a part of any play. Dances were also included, either separate from or as a part of the action.

Kabuki Theatre:
Both music and dance are integral parts of the performance.

Storytelling:
Storytelling can sometimes incorporate singing, dancing and sound effects.

Native Dance:
Most native dance is accompanied by drums and other musical instruments. Singing is also an integral part of many dances.

Audience

167 In some places and times, the theatre event was patronized by just the poor, the working class or the wealthy and reflected that particular group's interests and concerns. In other times, the theatre event was 168

intended for all walks of life and depicted the broad spectrum of the culture as a whole.

Greek Theatre:
Greek plays were attended by those from all walks of life.

Elizabethan Theatre:
Elizabethan plays were attended by everyone in the public theatres. The cheapest admission price was for standing room in front of the stage.

Kabuki Theatre:
Kabuki plays were first attended by members of the working class, and were shunned by members of the shogunate. Cheaper seats were those in front of the stage. Kabuki is now enjoyed by everyone.

Storytelling:
Storytelling is typically thought of as a folk art belonging to the common people of any culture, but stories have been enjoyed by those of all ages and in all positions of society.

Native Dance:
Certain dances are often reserved for just the men or just the women. Even when this is the case, there are often dances in which the whole community participates.

Laura McCammon
Lin Wright
July 30, 1990

170

169

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APPENDIX C: SAMPLE COURSE OUTLINE

GRADE THREE

Unit I. Improvisation and ensemble.

OBJECTIVE: The students will understand and participate in the group process of drama.

TOPIC OUTLINE	EXPECTANCIES
A. Getting started.	
B. Introduce and review theatre terms (e.g. pretend, play/improvise, problem, characters, environment/setting, pantomime, etc).	-contribute to the planning and playing process.
C. Working together in large and small groups.	-work cooperatively with all members of the group.
D. The role of the audience.	-understand and evaluate the role of the audience.
E. The difference between real and make believe.	-understand the nature of theatre by listing differences between life and the pretend nature of drama.

SUGGESTED ACTIVITIES

Unit I. Improvisation and ensemble.

Objective: The students will understand and participate in the group process of drama.

LINEAR METHODOLOGY

A. Getting started.

1. Set rules for activities, e.g. use all ideas as long as it doesn't stop your drama work or that of your classmates. Consider mutual us of space, use of sound, feelings of others.

2. Do movement/speech activities to test rules, e.g. with partner share a summer sport activity, favorite pet, etc. In own space pantomime doing sports, playing with pet; Pantomime a sport with a partner.

3. Discuss how rules worked.

B & C. Introduce or review theatre terms and work in whole and small groups.

HOLISTIC METHODOLOGY

A & B. Getting started and reviewing terms.

1. Discuss drama as a way to try out many situations through pretending. Include basic script elements as a part of these situations, e.g. people, place, problem.

2. Discuss rules--use ideas, and commit to the agreed upon situation to support own drama work and that of others. Respect the ideas of self and others.

C. Working together in large and small groups.

1. Set up a situation where strangers must meet one-another, e.g. a new community in American or a new business, etc. Choose an environment that:

   a. relates to a classroom subject.

   b. will allow the exploration of important themes, e.g. ecology, respect for self and others, etc.

c. will be of interest to the children

d. will allow tensions to be explored through the drama.

D & E. 1. Discuss what characters in the drama found out about one another.

2. Discuss how what they did in the drama is similar to and different from real life.

3. Discuss how this drama is different than theatre with an audience and what the role of the audience is.

Unit II. Characterization: Imaging and Movement

OBJECTIVES: Students will develop imaging and movement skills and understand how these skills relate to characterization.

TOPIC OUTLINE	EXPECTANCIES
A. Imaging.	-develop imagination skills.
1. sense awareness.	-develop sense awareness.
a. sensory aspects of a stimulus.	-describe four or five sensory aspects of a stimulus.
b. emotional reactions to a stimulus.	-describe personal emotional reactions related to a stimulus.
	-describe elements in a stimulus that cause emotional reactions.
2. Emotional recall.	
B. Movement.	
1. isolation of body parts.	-identify and isolate body parts in movement.
2. handling objects.	-demonstrate new ways of interacting with objects.
a. real.	
b. imaginary.	
3. imaging of moving of self in different situations.	

SUGGESTED ACTIVITIES

Unit II. Characterization: Imaging and Movement

OBJECTIVE: Students will develop imaging and movement skills and understand how these skills relate to characterization.

LINEAR METHODOLOGY

A. Imagine

1. Discuss the nature and value of sense awareness and recall.
2. Observe and/or recall a setting that will illicite interesting character action and strong feelings, e.g. a hospital waiting room, a vet's office, a principal's office, etc.
3. Have the children describe or draw the look, sound, smell of the place. reward clear, precise images.
4. Describe or write how they feel about and/or feel in this place. Describe what in the setting made them feel this way. Discuss importance of expressing and responding to feelings in drama.
5. Side coach their imaging themselves in the setting, doing something that is important to them as themselves or as a character they want to be, e.g. a mother in an emergency room,

HOLISTIC METHODOLOGY

A. Imaging, movement and character.

1. Motivate the students for drama based on ecology issues by giving them a field trip, or showing a movie or slides of a beautiful area that might be endangered.
2. Have them describe the look, sound, smell of the area orally, drawing it or writing about it. Discuss the nature and value of sense awareness.
3. Side coach their imaging themselves doing an activity in the area. Discuss what they saw themselves doing. Discuss the nature and value of recall and imaging. Decide on one activity appropriate for the whole group to do, e.g. camping, picnicking, being early settlers, etc. Have each student enter this scene, doing an appropriate activity. Discuss what they did, what they did and did not like doing, and how they felt about the area. Discuss pantomime as a way to do drama activity and what makes pantomime "readable."

reading a magazine while waiting to hear how her child is after an accident; in a vet's office explaining to the nurse what happened to your dog in the car accident,etc.

6. Discuss what the character did and how the character felt.

7. Repeat a similar activity, but with students in pairs.

B. Movement.

1. Play "Simon Says" with directions to move different parts of the body, e.g. Simon Says move your head in circles. Bend your knees, etc. Discuss importance of small muscle control.

2. Side coach moving different parts of the body to music. Have the students walk in a circle moving their arms in different ways, add different tempos to the walk. Reward precise activity, but also unique ways to fulfill the assignment.

3. Bring objects for the students to explore, e.g. balls of several sizes, textures and shapes, fruit, etc., or have them examine three objects in their desks.

a. Have them pantomime holding

4. Discuss activities appropriate to saving this setting that will be better done with two or more, e.g. collecting trash, planting trees, etc. Have partners do this activity. Discuss what they did. Discuss need for this kind of works to preserve the area.

5. Leader step into role as a representative of an outside group proposing a profitable business use of the area. Set up a group meeting allowing students to respond to the proposal, e.g. construction of a toxic waste dump, setting up a refinery for oil, etc. Discuss student responses. Discuss what ecology is and why it's important.

and using the object.

b. Side coach an imaging activity in which the children see themselves using the object with a partner. Have them work in pairs to pantomime using the object.

c. Discuss what was precise about the pantomime, what could have been more precise, what activities they did, how they felt about doing it.

Unit III. Characterization: Language and imaging.

OBJECTIVE: Students will develop language and vocal skills and understand the importance of these skills in characterization.

TOPIC OUTLINE	EXPECTANCIES
A. Develop voice and language skills.	
1. Perform exercises for projection, articulation, diction, etc.	-engage in activities.
2. Read or recite aloud.	-read poetry and short scenes to class with inflection and adequate volume.
B. Create dialogue with a partner.	-work cooperatively with a partner.
1. Focus on language of the character.	-create dialogue which relates to the action and character.
2. Focus on vocal quality of the character.	
C. Image and create characters.	-develop imaging skills.
1. Language choices for the character.	-develop characters.
2. Vocal quality of a character.	-recognize and describe characters.

Unit IV. Environment: Imaging and creating.

OBJECTIVE: The students will image, plan and create settings and environments and understand the importance of environment in the drama.

TOPIC OUTLINE	EXPECTANCIES
A. Imaging.	-engage in activities.
1. image environments for characters.	-describe sensory and emotional aspects of an environment.
2. image characters for an environment.	-develop imaging skills.
3. image and enact effects of varying environments on characters.	-imagine environments.
B. Plan and create an environment.	-describe imaginary time and place and compare to real time and place.
1. plan an environment for an action.	-describe the appearance and mood of a setting.
2. create a plan for placement of objects in an environment.	-identify objects required by action.
3. create sound effects for a story.	-create and imaginary space, using available classroom objects.
	-select sounds that fit characters and action.
4. discuss and create lighting and costumes for the environment.	

Unit V. Playmaking

OBJECTIVE: The students will use all skills previously developed to plan, play and evaluate an improvisation.

TOPIC OUTLINE	EXPECTANCIES
A. Plan an improvisation.	-use ideas of others along with own ideas.
1. develop characters.	-decide character motivation.
2. structure the dramatic action.	-identify problem and resolution.
3. create an environment.	-describe the appearance and mood of a setting.
4. select appropriate scenery and props.	-identify and use objects needed for the improvisation.
5. select appropriate costumes.	
6. select appropriate sound effects.	-identify and create sound effects needed for the environment.
B. Play the improvisation.	-create a scene from a story with characters, dialogue and environment.
C. Evaluate the improvisation.	-evaluate dramatic action, environment and characters.
	-respect the opinions of others.
	-give positive feedback.

SAMPLE COURSE OUTLINE FOR DRAMA

GRADE SIX

Unit I. Creating Ensemble.

OBJECTIVE: The students will contribute to the planning, playing and evaluation process and work toward group commitment.

TOPIC OUTLINE	EXPECTANCIES
A. Planning and group consensus:	-compromise to improve production and support peers.
1. Respect peer input.	-respect the ideas of others
2. Share.	
3. Make decisions.	
B. Playing and group enactment:	
1. Role responsibility.	-be responsible for personal role.
2. Group responsibility.	-respond to and respect the ideas of others in an improvisation.
C. Peer evaluation:	
1. Audience etiquette.	-demonstrate appropriate audience response such as clapping.
2. Support the work of others.	
3. Constructively evaluate the work of peers.	-compare reactions of self and others to same performance.
	-state evaluative comments in a positive way.

SUGGESTED ACTIVITIES

LINEAR

1. Play games that focus on individual role within a group, such as Viola Spolin's The Where Game, Two Scenes (Give and Take), Who Started the Motion?, Part of a Whole. See Improvisation for the Theater.

2. Play games that focus on peer awareness, such as Viola Spolin's Audience Directs, Shadowing, Throwing Light Game. See Improvisation for the Theater.

3. Choose an ancient civilization being studied in class. The students prepare interview questions to learn about the type of people that lived in this civilization. In pairs, the students interview each other, and then write a newspaper article about the person they interviewed.

HOLISTIC

1. Establish the class as a group such as the Sumerians. Together, they must choose a leader and form a council to decide the fate of their community; will they remain in their dying land, or move to a new and fertile land. The group must plan and prepare for the move, discussing and deciding what they will take, who will go and where they will go, or they must decide what adaptations they will make to live in their dying land.

2. Students in role create a town meeting to evaluate the success of their city, and assess any changes and improvements which need to be made.

3. Each person in the group chooses a role in a community, or small groups of people to represent such groups. In role, have students set up their system and place in the community, establishing location and objects through pantomime.

Unit II. Imaging and movement.

OBJECTIVE: The students will develop imagination and movement skills and understand how these skills relate to the creation of drama.

TOPIC OUTLINE	EXPECTANCIES
A. Imaging.	
1. sense awareness.	-heighten sense awareness.
2. creating mental images.	-heighten imaging and imagination skills.
3. describing mental images.	-describe objects or feelings and actions of a character.
B. Self awareness:	
1. relaxation.	-use relaxation techniques and simple articulation drills.
2. getting warmed up.	
C. Movement:	
1. observe how people move.	-create the observed actions of another person.
2. pantomiming imagined objects.	-improve non-verbal communication.
3. pantomiming activities.	-create consistent and accurate pantomime.
4. exploring character movement based upon images.	
5. developing and defining character movement.	-recognize how the performers and directors used movement to communicate characters.

SUGGESTED ACTIVITIES

LINEAR

1. Students will perform imaging and sense awareness skills such as Viola Spolin's Feeling Self with Self, Taste and Smell, Listening to the Environment. See Improvisation for the Theatre.

2. Students will image the lands of Egypt, exploring the Nile, and then moving off to the pyramids. The students will then image themselves standing at the base of the pyramids, and slowly climbing up in the hot sun. Students will then share and discuss their images and feelings from the exercise.

3. Students will create a unique combination of animals and man, or two animals to create a new Egyptian god. Image how that god would move. What are the strengths and weaknesses of his movement? After imaging, the students will explore the physical movement of the god they have created.

HOLISTIC

1. Students form two groups which cannot use words to communicate with one another. The first group learns that the second group is in danger, and must try to communicate that danger without the use of words.

2. The students make a relief map of a country they are studying. They then decide on a group of people who might need to take a journey over the land shown on their map. The students then take the journey, focusing on the effect the physical environment has on the character they are playing.

3. The students plan an archeological dig of an ancient civilization they are studying. After imaging the site as it may have been in its prime, the students prepare for and execute the dig. Students focus on the physical aspects of the drama, and the handling of objects as they go. The students will then assume characters in that ancient civilization, focusing on the handling of pantomimed objects in the characters daily lives.

Unit III. Play reading

OBJECTIVE: The students will read and analyze plays to enhance their ability to orally interpret plays.

TOPIC OUTLINE	EXPECTANCIES
A. Identifying and analyzing the choices of the playwright:	-recognize the relationship of characters, events and problem/tension to dramatic structure.
1. Plot.	-determine the significance of a playwright or playmaker's choices in the creation of the classroom drama.
2. Characters.	
3. Environment.	
B. Evaluating plays:	
1. identifying and defining genres.	-define major characteristics of different genres of plays.
2. analyzing dramatic structure.	-describe how specific choices about story, character or environment in a play affects the overall piece.
C. Voice:	-improve vocal and language skills.
1. Preparation	
a. relaxation.	-explain and use appropriate exercises for relaxation to relieve vocal tension.
b. getting warmed up.	
c. listening to your voice.	

2. Diction for improvisation.

   a. breathing.

   b. projection.

   c. articulation.

-use relaxation techniques and simple articulation drills.

3. Sound

   a. imaging sounds

   b. creating sounds from images.

   c. creating sound effects.

-select and execute sound effects.

4. Characterization

   a. making choices.

   b. exploring choices.

-develop skills of characterization.

-enact a scene.

Unit IV. Characterization

OBJECTIVES: The students will image and describe character appearance, background and motivation and understand how these decisions enhance the creation of character.

TOPIC OUTLINE	EXPECTANCIES
A. Imaging:	-heighten imaging and imagination skills.
1. Image people you know.	
2. Image types of people.	
3. Image characters for drama.	
4. Describe how a character looks.	-use vivid adjectives to describe physical appearance of character.
5. Develop character imaging into movement and vocal skills.	-develop imagined characters.
B. Feelings of the characters:	-develop skills of characterization.
1. Create a past history.	-analyze the choices made by actors.
2. Discover how a character feels about the world in which he lives	-describe in detail the feelings of a character.
3. Make choices about character objectives and motivations.	-create circumstances about character that contribute to his motivation and behavior.
C. Developing character:	
1. Read literature in role.	
2. Create dialogue with another character.	-create dialogue that will express the given circumstances of a character.
3. Create character response through group improvisation.	-enact a scene.

Unit V. Design

OBJECTIVES: The students will make basic choices about the environment for a scene and understand and use visual elements to communicate the environment.

TOPIC OUTLINE	EXPECTANCIES
A. Environment:	
1. Making choices	-analyze the choices made by the designers.
a. Period in time.	
b. Time of year.	-determine and analyze the imaginary time and space of the event as it can be recreated in real time and space.
c. Time of day.	
d. Location of drama.	
e. Economic level.	
2. Establishing environment.	-create an imagined environment.
a. Imaging.	-image an appropriate environment.
1) setting.	-identify necessary scenic elements and props.
2) sounds.	
3) smells.	
4) light and color.	
5) costumes.	
6) character make up.	

b. Communicating desired environment.

-determine and describe the visual and aural elements that represent and communicate the meaning and mood of the imagined environment.

1) using language and active adjectives.

2) writing or creating collages to represent environment.

3) creating the environment.

c. Types of environment.

1) realistic.

2) abstract.

3) minimalist.

d. Creating metaphor.

1) defining metaphor.

2) metaphors in all elements of design.

Unit VI. Evaluation and analysis.

OBJECTIVES: The students will analyze choices made in the classroom drama and the theatre event to determine the overall effectiveness of the piece.

TOPIC OUTLINE	EXPECTANCIES
A. Classroom drama	-evaluate classroom drama.
1. Peer evaluation.	-state evaluative comments in a positive way.
a. Overall idea	
b. Choices about character.	
c. Performance/believability.	-recognize how performers used movement and voice to communicate characters and events.
1) voice.	
2) movement.	
3) dialogue.	
d. Working as a group.	
2. Evaluation of self.	
a. Planning process (i.e. consensus, ensemble).	-determine how one contributed to the group process.
b. Commitment to character.	
c. Choices made about character.	
d. Choices about the scene.	
3. Design choices (based on elements used in classroom).	-recognize the relationship that technical design and effects have to the classroom drama.

B. Evaluating a theatre event.	-evaluate the theatre event.
1. The playwright's choices	-understand that others will respond in different ways to the same classroom drama, theatre event or playscript.
a. Story and relevance today.	
b. Clarity and sequencing of script.	-recognize the relationship of characters, events and problem/tension to dramatic structure.
c. Tension and obstacles.	
d. Ending.	-determine the significance of a playwright's choices in the creation of the theatre event.
e. Character appropriateness.	
2. Director choices.	-analyze the choices made by the director.
3. Design choices.	-analyze the choices made by designers.
a. Effectiveness.	-identify how designers used color, line, mass, texture, etc. to create the overall effect.
b. Quality.	
c. Unity.	
4. Actor choices.	-analyze the choices made by actors.
a. voice.	
b. movement.	-identify movement (blocking) choices.
	-describe the effect and storytelling of stage pictures.
c. interaction with other characters.	
d. believability.	

Unit VII. Culture

OBJECTIVES: The students will understand the place of drama in exploring and understanding their place in the community and the world.

TOPIC OUTLINE	HOLISTIC
A. Community awareness.	-describe how dramatic situations enhance understanding of ethnic groups in the community.
1. Roles in the community.	
2. Types of people in the community.	
3. Heroes and prominent figures in the community that could lead to drama.	
4. Dramatic activities within the community.	-research and compare how ethnic groups use dramatic activities to celebrate their uniqueness.
B. Theatre activities in other countries and cultures.	-develop global awareness.
1. Theatre events in other countries (Cinco de Mayo, Chinese New Year, etc.)	-determine the distinctive feature of the theatre and how these features are related to the society from which it comes.
2. Styles of theatre around the world (Kabuki, Greek tragedies, etc.)	-describe the origins and purpose of the theatre.
3. Origins of theatrical styles.	-discuss the metaphor and theme of the theatrical event.
4. Meaning and symbols within the theatre of other counties.	-discuss the themes and metaphors of the theatrical events.

5. Theatre conventions around the world.

   a. the theatre space.

   b. design elements and traditions.

   c. character and story choices.

   d. audience relationship.

   e. the roles of the actors and director.

-describe the relationship of the drama to religious ritual, myth, legend and historical events.

-describe the similarities of character types which appear in the literature of various countries.

APPENDIX D: THE WRITING TEAM

PROJECT DIRECTOR: Lin Wright

LEAD WRITERS: Nancy Ball, Laura McCammon, Barbara Salisbury

ASU GRADUATE STUDENTS: Louisa Beilan, Caryn Brieschke, Kim Cook, Sammy Forrest-Stevens, Wade Fransen, Deborah Kaplan, Mary Kelly, Sissy Lin, Katie McFadzen, Cathy Olson, Hugh Otero, Gigi Parker, Melanie Salmon, Greg Stainton, Mary Swierceski

NATIONAL ADVISORS: Gretta Berghammer, John C. Carr, Robert Colby, Charles Combs, Linda Cook, Fred Corey, Lou Furman, Shirley Harbin, Ruth Heinig, Coleman Jennings, Xan Johnson, Judith Kase-Polisini, Jeanne Klein, Joan Lazarus, Nellie McCaslin, Maggie McKerrow, Lawrence O'Farrell, Scott Regan, Laura Salazar, Elizabeth Siegal, Karen Smith, Wallace Smith, Pat Sternberg, John Stewig, Lowell Swortzell, Anne Thurman, John Tolch, Alana Villavaso, Kim Wheetley, Patricia Zimmer

ARIZONA TEACHERS:
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Phoenix: Karen Black, Bill Corella, Louise Henderson, Delorez Jenkins, Sharon Rideau, Ann Rogers, Linda Schneider

Scottsdale: Dianne Baker, Lori Gates, Linda Jewell, Cristy Kent, Jan Moore, Stacy Sims, Shirley Thralls

Tempe: Kim Bowness, Mike Fidler, Susan Hellwig, Coleen Koester, Dianne Mannheimer, Mischelle Riggins, David Spencer

STATE OF ARIZONA THEATRE CURRICULUM COMMITTEE: Debbie Carrick, Joan Ebert, Marcia Figueroa, Rene Malmgren, Jim Phillips, Patrick Walsh, Larry Whitesell

APPENDIX E

DRAMA TEST--THIRD GRADE

NAME_____

MATCHING (PUT THE LETTER OF THE PICTURE NEXT TO THE DESCRIPTION WHICH BEST FITS IT)

_____1. Doing an action without words.

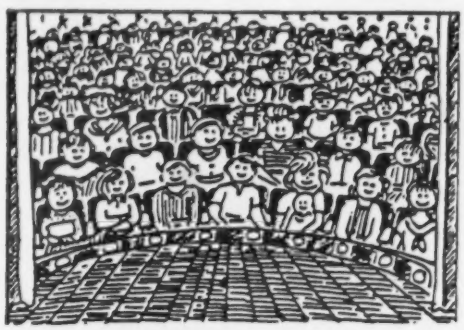
_____2. When and where the story or play takes place.

_____3. What the actor wears to help create the character.

_____4. Their actions and words create the story of the play.

_____5. The people who watch the story of the play.

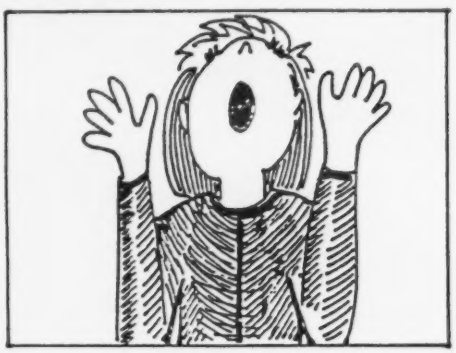
A. AUDIENCE



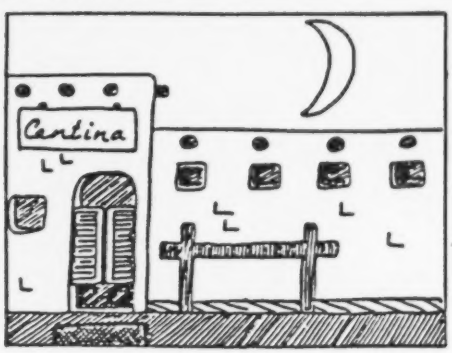
B. CHARACTERS

C. COSTUME

D. PANTOMIME



E. SETTING



READ THE FOLLOWING POEM:

Poem to Mud

Poem to mud-
Poem to ooze-
Patted in pies, or coating the shoes.
Poem to slooze-
Poem to crud-
Fed by a leak, or spread by a flood.
Wherever, whenever, whyever it goes,
Stirred by your finger, or strained by your toes,
There's nothing sloopier, slipperier, floppier,
There's nothing slickier, stickier, thickier,
There's nothing quickier to make grown-ups sickier,
Trulier coolier,
Than wonderful mud.

Zilpha Keatley Snyder
Today is Saturday

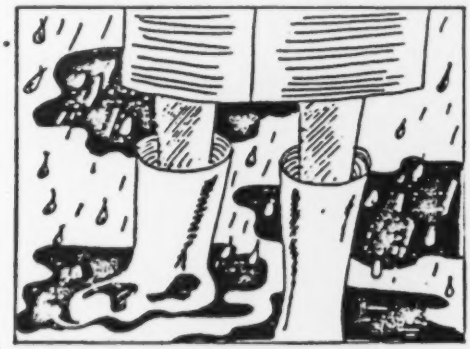
REMEMBERING WHAT YOU HAVE JUST READ, ANSWER THE FOLLOWING QUESTIONS:

6. The senses used in this poem are:

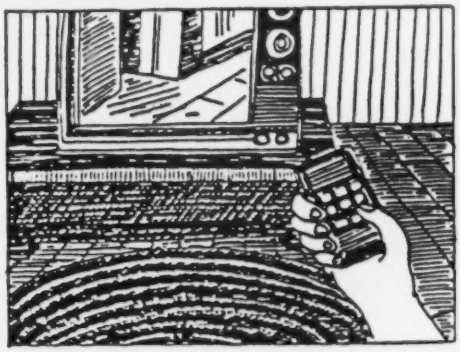
   A. sight and smell
   B. sound and touch
   C. sight and touch
   D. taste and smell

7. While reading this poem, which picture are you most likely to imagine? (circle the letter of the best answer)

A.



B.



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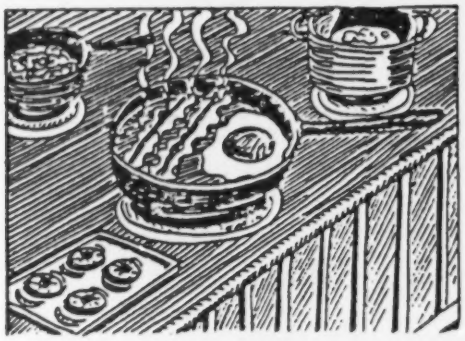


D.

MATCHING.

CHOOSE THE PICTURE THAT WOULD BE THE BEST SETTING FOR EACH SCENE

_____ 8. Two children lost in a city.

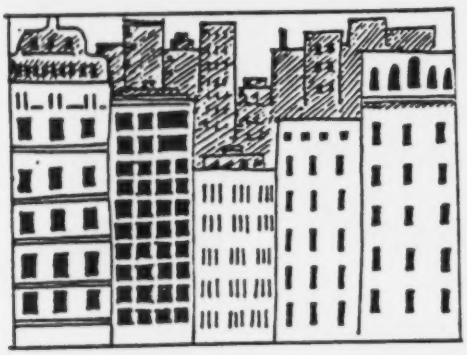
_____ 9. Two men mining for gold.

_____10. A pirate digging for treasure.

_____11. Two people looking for a log cabin.

A.

B.



C.

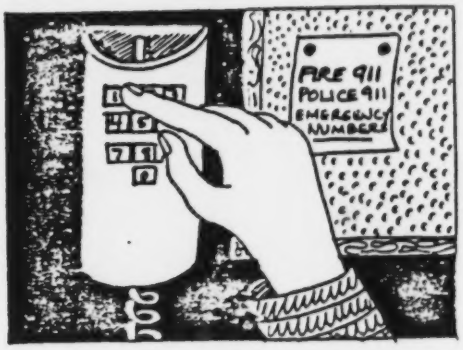
D.

12. If the following pictures were scenes from a story, what order would the events be in?

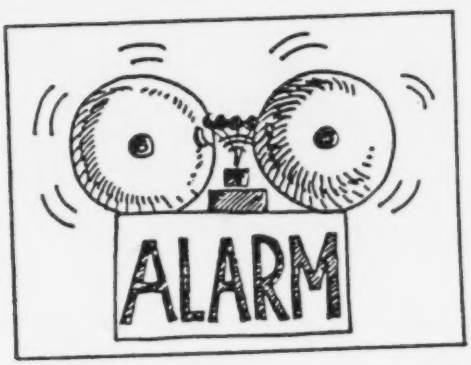
1. _____, 2. _____, 3. _____, 4. _____

A.

B.



C.



D.

READ THE FOLLOWING SCENE:

"Listen to the sounds of the morning. Very, very early morning. So early in fact that the sun isn't even up yet. Listen to the crickets...the frogs down by the pond...a dog up at the next farm...and today there's another special sound. It tells that something exciting happened during the night. Some brand new pigs were born (squealing of young pigs is heard offstage)."

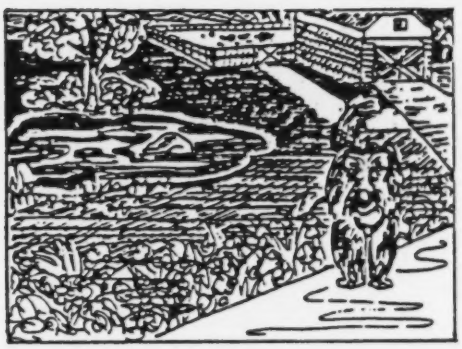
REMEMBERING THE ABOVE SCENE, ANSWER THE FOLLOWING QUESTIONS:

13. The scene above suggests a sunrise. What is the best color choice for a sunrise?

A. White
B. Green
C. Purple
D. Orange

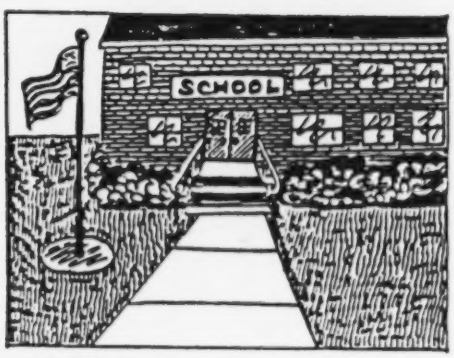
14. The scene suggests a setting in:

A.



B.

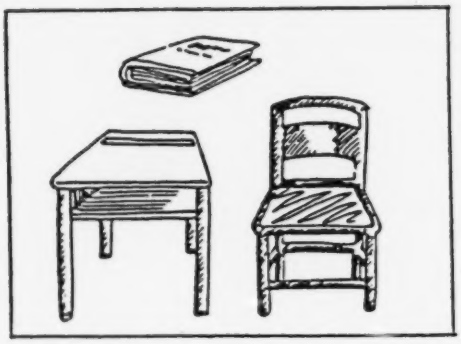
C.



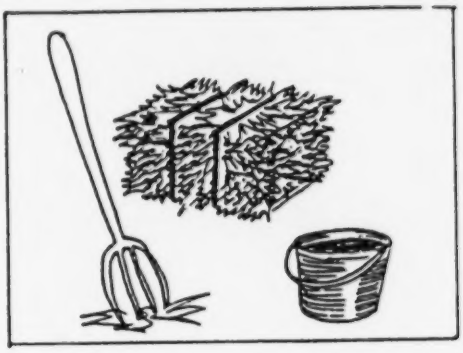
D.

15. Remembering the setting that you chose in #14, which of the following props would the set require?

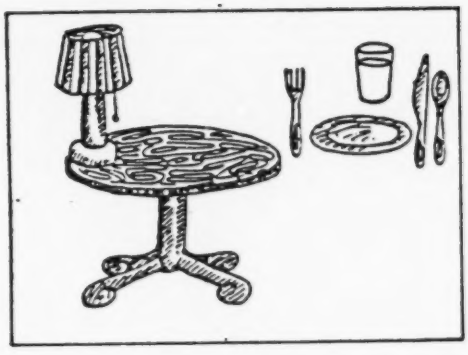
A.



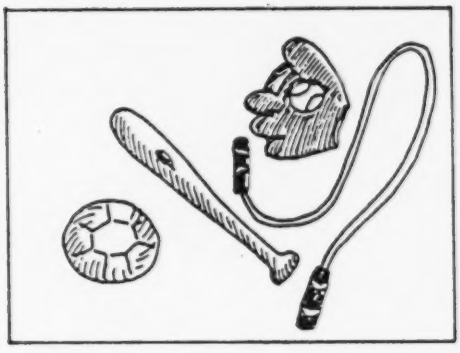
B.



C.



D.



16. The boy in the picture above is eating a melting ice cream cone. If he were to pantomime this action, which would be the best choice for revealing that his ice cream cone is melting?

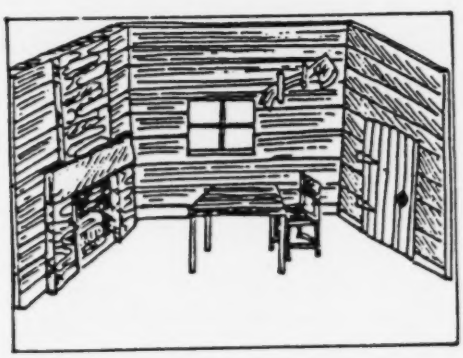
A. Hold the cone still and look at it.
B. Eat slowly and calmly.
C. Eat quickly, catching the drips.
D. Eat just a bite and make a face.

17. What would the boy most likely say if his ice cream was melting?

A. Oh boy, chocolate, my favorite!
B. I don't like this kind of ice cream.
C. I'm really hungry.
D. I can't seem to eat this fast enough!

- -

Below is a picture of a setting for a play:



18. What kind of character would most likely live in this house?

A. A mean doctor.
B. A poor woodcutter.
C. A wicked witch.
D. A rich farmer.

19. You just watched your classmates do an improvisation. What is a useful comment to make?

A. Your story was funny. You created believable characters.
B. I didn't like your story. It was really dumb.
C. You were better than the other group.
D. You should always do funny stories. They're the best!

20. When you work with a group of people to do a drama, you_ <u>should:</u>

A. Take only your friends ideas, talk while others are talking and when you don't like something, say "I hated that."
B. Follow directions, listen to everyone and use other's ideas.
C. Listen to everyone, follow your own directions and use your own ideas.
D. Follow directions, listen to everyone except for the drama leader, and use other's ideas.

TEACHER EVALUATION GRADE 3

1. INTERPERSONAL SKILLS--contribution to the group process of making drama.

The student usually (60% of the time):

STUDENTS:	1. is a leader in drama often helping organize classmates in small group work.	2. works with most classmates in a positive fashion.	3. works with only selected peers, often positively.	4. is a passive member in the group.	5. is disruptive in the group.

2. PLAYMAKING SKILLS-- drama planning, choosing and creating character, setting, dramatic problem.

ıe student usually:

TUDENTS:	1. contributes original ideas.	2. has some original ideas.	3. has ideas for creating drama that are imitative or trite.	4. is non-contributive.	5. is contributing, presents counter-productive ideas.

3. PERFORMING SKILLS--involvement in pre-drama and drama activities.

The student usually:	1. is consistently committed, creating dialogue and movement appropriate for the dramatic situation.	2. is committed and makes an effort to create dialogue and movement for the dramatic situation.	3. is less committed and can create dialogue or movement for the situation, but cannot sustain both.	4. is passive, making little effort to do the exercise or play the role.	5. is disruptive in exercises and/or role enactment.
STUDENTS:					

4. EVALUATION SKILLS--assessment of planning, pre-drama and drama performance, including drama elements of problem, character, setting, concentration, dialogue and movement.

The student usually:	1. clearly and positively communicates appropriate ideas about structure and performance.	2. positively but in a less articulate manner communicates ideas about the drama structure and performance.	3. consistently communicates ideas about the drama structure or performance.	4. has nothing to contribute to discussion about the drama or performance.	5. makes inappropriate and/or very negative comments about the drama ideas and performance.
TUDENTS:					

5. INTERPRETATION SKILLS--discussion of the meaning (theme) of the drama and how it helps understanding of self and others.

The student usually:

STUDENTS:	1. articulates the themes and its relationship to self and others.	2. with help can talk about the theme and its relationship to self and others.	3. with help can discuss one or two aspects of theme.	4. does not contribute to discussion.	5. makes inappropriate and/or disruptive comments.

STUDENT SELF EVALUATION
Grade 3

1. I am willing to work with everyone in my class to make drama.	Yes	Some-times	No
2. I pay attention during drama class.	Yes	Some-times	No
3. I have good ideas for drama problems, characters and settings.	Yes	Some-times	No
4. I share my ideas with the class.	Yes	Some-times	No
5. I am good at doing pantomime.	Yes	Some-times	No
6. I am good at playing characters in drama.	Yes	Some-times	No
7. I know a good drama idea when I hear it.	Yes	Some-times	No
8. I can tell when people are acting characters well.	Yes	Some-times	No
9. When I see someone doing well, I tell them.	Yes	Some-times	No
10. Drama teaches me important things about myself.	Yes	Some-times	No
11. I learn about other people from drama.	Yes	Some-times	No
12. I like making drama.	Yes	Some-times	No
13. I like watching my classmates act plays.	Yes	Some-times	No
14. I like going to see a play.	Yes	Some-times	No

DRAMA TEST--SIXTH GRADE

NAME_____

MATCHING (PUT THE LETTER OF THE WORD NEXT TO THE DEFINITION WHICH BEST FITS IT, USE EACH LETTER ONLY ONCE)

A. ACTOR

B. CHARACTER

C. ENSEMBLE

D. IMPROVISATION

E. PLAYWRIGHT

F. REHEARSAL

_____1. Working together as a group to create a scene or a play.

_____2. Creating the words and actions of the story as you go along, without pre-planning.

_____3. The creator of the problem, actions, and words of the playscript.

_____4. Practicing the scene or play.

_____5. A person who plays a role in a scene or play.

_____6. A person, animal, or being in a play whose words and actions create the story.

EXAMPLE I

Jenna and Robbie are two 6th graders who are sitting in the cafeteria.

JENNA: (taking a bite out of a tomato) Mmm...I love tomatoes.

ROBBIE: How can you eat those things? They make me sick!

JENNA: How can you not eat them? They're great!

ROBBIE: They remind me of last summer when I stayed on my grandpa's farm. Everyday I had to go pick the ripe tomatoes from his garden. Sometimes I'd even step on them with my bare feet and they'd squish. Sometimes they'd rot on the ground in the hot sun. Boy, did that smell bad! We ate them everyday, too.

JENNA: Every single day?

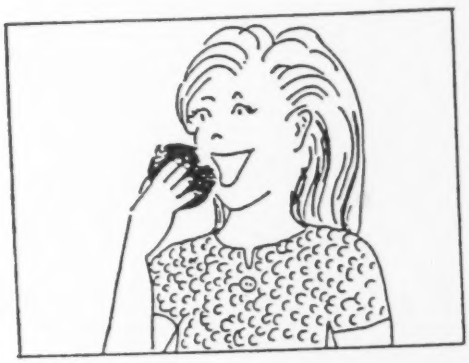
ROBBIE: Yup! In spaghetti, salads, stuffed with tuna, homemade ketchup...

JENNA: Ohh...I can understand why you got sick of them!

REMEMBERING WHAT YOU HAVE JUST READ, ANSWER THE FOLLOWING QUESTIONS:

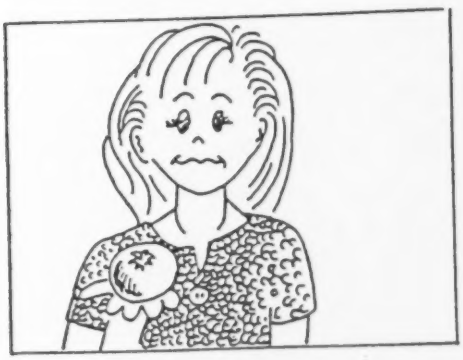
7. Sally has been asked to pantomime Jenna taking a bite out of a tomato. Knowing how Jenna feels about tomatoes, it would be most believable if Sally:

A.



B.

C.



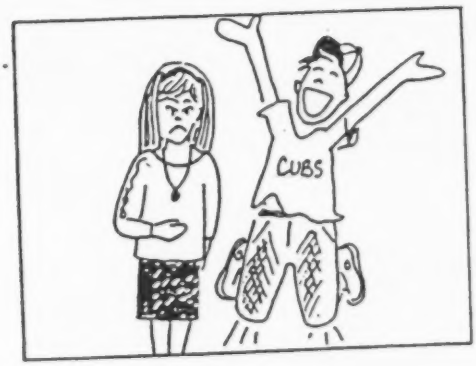
D.

8. Jenna and Robbie feel differently about tomatoes. Compare how they would react if you invited them to dinner and said you were having stuffed tomatoes.

A.

B.

C.



D.

9. In the script for EXAMPLE I, which senses does Robbie recall when talking about tomatoes?

   A. Sound and touch.
   B. Sight, touch, taste, and smell.
   C. Touch, sight, and sound.
   D. Sight and sound.

10. In talking about tomatoes, how would the actress playing Jenna most likely speak?

   A. Slow and bored.
   B. Quick and angry.
   C. Quick and excited.
   D. Slow and angry.

11. When Robbie recalls tomatoes, what images, memories, and senses come to his mind?

   A. Summertime, grandpa's farm, bad feelings about tomatoes and the smell of tomatoes.
   B. Wintertime, grandpa's smile, happy feelings about oranges, and the sound of birds.
   C. Summertime, grandpa's farm, good feelings about tomatoes, and the smell of flowers.
   D. Summertime, grandpa's farm, good feelings about tomatoes, and the smell of tomatoes.

12. If you were to improvise an ending to the scene (example I), which line would Robbie <u>least</u> likely say?

A. I'll never forget the smell.
B. I miss my grandpa, but not tomatoes.
C. Can I have a bite of your tomatoe?
D. My mom buys tomatoes, but I don't eat them.

EXAMPLE II

13. The play for which this setting (EXAMPLE II) was created is about two children who ran away from home and spent the day lost in the woods. They are now spending the night sleeping in front of a cave. What are some technical elements that could be used to create the environment?

A. A pool of blue light to create the blue sky.
B. Rocks to create the entrance of the cave.
C. sound effects of owls hooting.
D. All of the above.

14. If an old hemit was living in the cave picture in EXAMPLE II, how would he look?

A.

B.

C.

D.

15. After living in the small cave for a long time the hermit would move:

A. With a lot of energy and excitement.
B. Slowly, hunched over.
C. Crawling on his knees.
D. Marching in a determined fashion.

EXAMPLE III

16. In the above picture, the hermit's posture gives what message to the audience?

A. He likes children.
B. He is afraid of bears.
C. He wants the children to come into the cave.
D. He is hiding gold, and doesn't want them to find it.

17. If you were to give the hermit dialogue, which line would fit best, according to the position he is standing in?

A. Would you like to come in for dinner?
B. Where is your mother?
C. Get away from my cave!
D. What nice children you are.

18. If the children are afraid of the hermit, what kind of movement would show their fear best?

A. Slow and bored.
B. Slow and angry.
C. Quick and nervous.
D. Quick and happy.

19. Which of the choices for the ending of the play would be made by the playwright, and not the actor, designers, or director?

A. A pool of blue light shines on stage, and then the lights dim.
B. The old hermit remains in the cave, and does not go back to the world with the children, because he is afraid of trying something new.
C. Sad and lonely music is heard.
D. The hermit slowly draws in a deep breath and goes back into the cave.

20. If the play involving the hermit was about facing problems in real life, what might the play symbolize?

A. It's OK to be afraid of the dark.
B. Dangers lurk in dark places.
C. Secrets are hidden in hard to reach places.
D. A place to hide from all your problems.

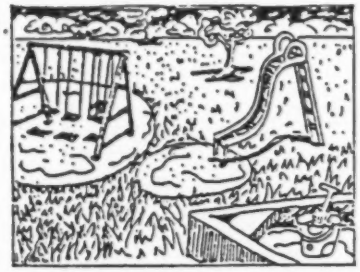
EXAMPLE IV

21. What would the girl, in EXAMPLE IV, most likely be saying?

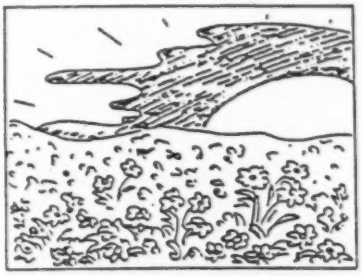
A. These flowers are beautiful, mother will love them.
B. What is that terrible smell?
C. I hope these will taste good in mother's soup.
D. Thank you for helping me.

22. Looking at the character in EXAMPLE IV, pick the setting below that you would most likely find the character.

A.

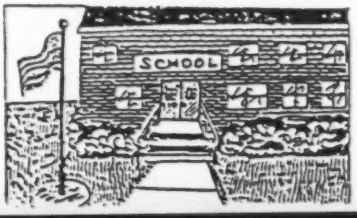


B.



C.

D.



EXAMPLE V

23. What might the flowers say about the person who lives in EXAMPLE V?

A. They do not like to plant flowers.
B. They only like to grow vegetables.
C. They do not care how the house looks.
D. They only like pretty things.

24. Pick the best action to take place in the above setting.

A. A boy has a fight with pirates in order to keep a treasure.
B. Two children ask help of an old woman to find their way out of the forest.
C. Two friends fight over the last piece of cake.
D. A poor woodcutter travels to the city to find his lost son.

25. When you read a play you should <u>not</u>:

A. Imagine the setting.
B. Imagine the actors moving and speaking as the characters.
C. Read the stage directions.
D. Read only the dialogue.

26. Which student listed below is working with the group in the least suitable way?

A. Paul, who contributes his own ideas and always wants to use his ideas instead of others.
B. Bernard, who contributes his own ideas and is willing to listen to the ideas of others.
C. Sandy, who understand when changes are made to her ideas, that doesn't mean her ideas are bad.
D. Heather, who seems to have fun working with everyone and always tells others when they are doing a good job.

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27. Peter is always showing off and doesn't want to work with the group. If you were working in a group with Peter, what would be the best suggestion to help him work with the group?

A. You are too hard to work with, go find another group to bother.
B. You can work with this group as long as you are quiet and do what we want you to do.
C. We will let you do what you want because we are tired of trying to get you to do things our way.
D. We are willing to listen to your ideas, but you must be willing to listen to our ideas, too.

28. Which statement below bests describes how theatre artists work together to create a play for an audience?

A. The actors must do whaterver the disigners tell them to do.
B. The director, actors, and designers share their ideas, and use those that the director thinks are best for the play.
C. The actors tell the costume designer how their clothing for their character should look.
D. The acting is the most important part of the production.

29. Which statement below best describes what you think about when you are evaluationg a classmate?

A. You should point out the things that are good or do not work well and tell them why, because that helps improve the drama.
B. It is best only to point out the good things, because negative comments hurt players' feelings.
C. It is best to only point out the bad things, because the only way to improve is to fix the problems.
D. When you point out the things that do not work well, you should not say why, because only the person creating can decide what is best for their character.

30. When deciding whether a play you saw was good or bad, the most important thing to consider is:

A. Whether the acting was good, because that is the most important part of the production.
B. Whether the set was believable for the time and place of the play.
C. Whether all the elements of the play work together to create the whole production.
D. All of the elements separately, in order to decide which one was best.

TEACHER EVALUATION GRADE 6

1. INTERPERSONAL SKILLS--contribution to the group process of making drama.

he student usually (60 % of the time):

STUDENTS:	1. actively helps others in drama discussion and performance.	2. works with everyone in the class and is supportive of their ideas.	3. works with only selected members of the groups and is supportive of their ideas.	4. follows the lead of others imitating their ideas and actions.	5. is disruptive, negative or non-contributive.

2. PLAYMAKING/PLAYWRITING SKILLS--discussion or written playable dramatic action, character, conflict/tension, obstacles, setting.

e student usually:

'UDENTS:	1. has original ideas that interrelate as a part of "playable action."	2. has some original ideas that are generally applicable to the dramatic situation.	3. has ideas that are appropriate, but not original.	4. has few ideas.	5. has inappropriate ideas or fails to do the assignment.	

3. PERFORMING SKILLS--involvement in pre-drama and drama activities.

The student usually:	1. is deeply committed, creating dialogue and movement appropriate for the chosen character.	2. is committed and makes an effort to create dialogue and movement appropriate for the chosen character.	3. is committed and makes an effort to create movement or dialogue for the character.	4. has little commitment, but does attempt to create movement and dialogue.	5. is non-participatory or disruptive.
STUDENTS:					

4. EVALUATION SKILLS--assessment of planning, pre-drama and drama performance, including drama elements of problem, character, setting, concentration, dialogue and movement.

tudent usually:	1. clearly and positively communicates criticism about the drama and the performances.	2. positively, but in a less articulate manner communicates ideas about the drama and performances	3. positively, but in a less articulate manner communicates ideas about the drama or the performances.	4. can describe the drama and performance but does not have a critical sense of how to improve the work.	5. has no ideas or makes negative, inappropriate comments.
'UDENTS:					

5. INTERPRETATION SKILLS--discuss written description of the th[illegible] (meaning) of the drama and how it relates to self and the world.

The student usually: STUDENTS:	1. will discuss and write explaining the theme and illustrating how it relates to both personal and larger world.	2. will discuss and write describing the theme, illustrating how it relates to self or the larger world.	3. with help can discover the themes and make obvious relationships to self and those in immediate world.	4. with help can identify the them, given several possible choices.	5. cannot identify the theme.

STUDENT SELF EVALUATION
Grade 6

NAME_____

Check the answer that best expresses how you feel about drama.	Most of Time 5	4	Some-times 3	2	Hardly Ever 1
1. I respect my fellow players.					
2. I support their ideas.					
3. I understand conflict, character, objectives and obstacles.					
4. I can use them to make drama.					
5. I have original ideas for making drama.					
6. I have clear pictures in my mind when I imagine characters and scenes.					
7. I choose good objectives for the characters I play.					
8. I use my voice and body to create characters.					
9. I come up with good dialogue for the characters I play.					
10. I play off other characters in scenes.					
11. I understabd when and why ideas are good for drama.					
12. I can describe good performances.					
13. I discuss positively ideas that don't work.					
14. Drama helps me know myself.					
15. I understand how drama relates to the world around me.					
16. I like doing drama.					
17. I like watching drama.					
18. I like going to the theatre.					